
Independent Film



West Coast filmmaker

MICHAEL WALLIN

in person

PRESENTING NEW FILMS

FRIDAY, OCTOBER 21

8:00 PM

Adm. \$2

AT

MEDIA STUDY/BUFFALO

207 DELAWARE AVENUE ■ BUFFALO, NEW YORK 14202 ■ 716/847-2555

ENTERTAINMENT

Film Notes

Independent Film Series at Media Study/Buffalo continues tomorrow with screening and discussion with filmmaker Michael Wallin. The films include "Along the Way," "Fearful Symmetry," "Monitoring the Unstable Earth," "Cool Runnings," "Sleepwalk," "Kali's Revue," and "Decodings," a work in progress. The program begins at 8 p.m. at Media Study/ Buffalo, 207 Delaware Ave.

COMMERCIAL OPENINGS this week include "The Right Stuff," PG, movie version of the Tom Wolfe book about the Project Mercury astronauts; "Dead Zone," film based on a Stephen King horror novel directed by David Cronenberg and starring Christopher Walken; "Under Fire," R, Roger Spottiswoode movie with Nick Nolte, Gene Hackman and Joanne Cassidy, about a photojournalist in Nicaragua; and "All the Right Moves," PG, in which Tom Cruise struggles with the world of college football. All opening tomorrow in area theaters.

UB Seminar Set For Minorities

A daylong seminar for minority undergraduate students on graduate and professional programs will be held by the State University of Buffalo at 10 a.m. Saturday in the Moot Courtroom, O'Brian Hall, Amherst Campus.

Dr. Maggie Wright, assistant dean for student affairs in the UB School of Medicine, said faculty, alumni and others associated with various SUNY units will participate.

The seminar also is open to educators and anyone involved with minority-student educational opportunities.

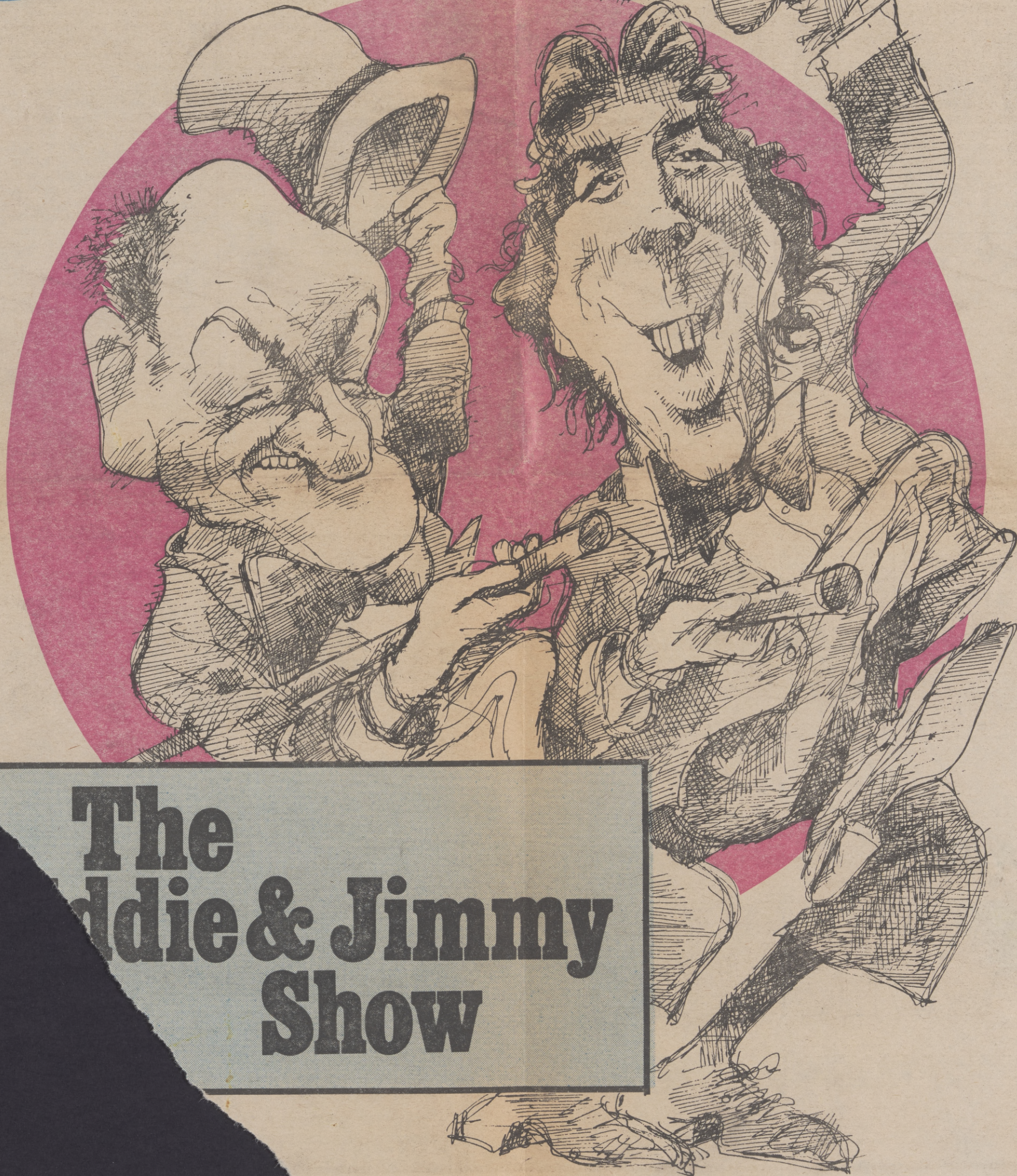


Tom Cruise plays a football star in "All the Right Moves."

THE BUFFALO NEWS

gusto

Friday, October 21, 1983



**The
Eddie & Jimmy
Show**

INSIDE STRAIGHT

Now it can be told. Robert Redford's secret retreat during shooting of "The Natural" was not any of those places mentioned in rumors around town — neither an old farm in Olcott nor a secluded cottage on the Canadian shore nor a woodsy chalet in the South Towns. When the red-haired hero kicked off his baseball spikes each night, he headed instead for a truly deluxe hideaway, the grand old Schoellkopf Estate on Lake Shore Road in Derby.

Meanwhile, the movie crew's exit from our area last weekend was accompanied by a swirl of small, specialized farewell parties. One was for Don Bensley, building superintendent at the Masten Avenue Armory, where the production company was headquartered. Another was for the wardrobe people, hosted by Anthony and Paul Billoni of Colvin Cleaners, which freshened up some 1,500 costumes during the filming.

At last, it's official. Producer for the debut album by the Buffalo rock band The Restless (formerly The Edge) is none other than Eddie Kramer, whose credits include production of Fastway and Kiss and engineering for Traffic, The Who, The Rolling Stones and Jimi Hendrix. Pre-production sessions start this weekend, with recording to follow in Wizard Studios north of New York City, near Kramer's home. Under the current timetable, mixing wraps up by mid-December and the record hits the stores in February or March.

Yes, there's a new Talas. After last month's split-up, the city's reigning

heavy rock band has been rebuilt around flamboyant bassist Bill Sheehan. Singer Phil Naro, lately of Sass, and drummer Mark Miller accompanied Sheehan a few years ago when he took off on a temporary solo project. Rounding out the roster is a hot, 20-year-old guitarist from Los Angeles named Mitch Perry, who was recommended to Sheehan by Paul Raymond of UFO, the band Sheehan toured Europe with earlier this year. Perry's worked with Kevin Dubrow of Quiet Riot and Neil Giraldo of the Pat Benatar band.

Local fans got an unannounced preview of what Sheehan and Perry can do together last Friday night when the two of them got on stage and jammed during a set by Buxx at Cougar's in Depew. Next month they record a live EP in New York City and begin touring the Northeast. They come back to Uncle Sam's in Cheektowaga Nov. 23, Thanksgiving Eve. As for the rest of the old Talas lineup — guitarist Dave Constantino and drummer Paul Varga — they're writing songs and putting a new group together.

A real talking book, that's Tellus, a new bi-weekly magazine that comes not on glossy paper but on a 60-minute chrome oxide cassette. Audio art is its focus — poetry, drama, comedy, cuisine and unusual music. Co-editor is Claudia Gould, curator at Hallwalls Gallery here until last month, when she became assistant director of a gallery in New York City. One of the contributing editors is another former Buffalonian, artist Ann Turyn. For a year's

subscription, send \$30 to 143 Ludlow St., Apt. 14, New York, N.Y. 10002.

Closer to home another new magazine is bidding for audiences. The Buffalo Arts Review, assembled by a group of artists and writers who call themselves the Irving Press Collective, has put forth its second issue, which is as handsome in its offset printing and high-grade paper as it is thoughtful. Among the ideas in this issue — art as an aid in bringing together ecology and industry in waterfront redevelopment.

Last chance to put yourself in the director's seat and issue the orders that will give Buffalo's Theater District that gala "Curtain Up" feeling all season long. Our contest closes Tuesday. After that, our judges will be too taken up with transforming themselves for Halloween.

In the latest load of entries, they discovered an overwhelming inclination to adopt attractions that enhance other cities. Mitch Flynn of Buffalo suggests a continuous multi-projector slide show, on the model of Boston's "Where's Boston?" presentation. Lloyd Harrington of Angola would like to see a sidewalk Hall of Fame, like they have in Hollywood. Susan Gellman of East Amherst thinks an awards night would help, honoring theatrical excellence, just like the Tony Awards on Broadway.

So how would you make the Theater District forever festive? Whittle your idea down to 25 words or less and mail it to Gusto Inside Straight, Box 100, Buffalo 14240. To the best go pairs of passes to theaters in the district. We'll announce the winners next week.

A BEERDRINKER'S GUIDE TO BUFFALO BARS T.N.T. Coco's 41 Virginia Place

Beerdrinker's Rating: 59

Lured to this chic Allentown boite by the promise of an abundant hors d'oeuvres table, we decided to linger when we spotted the four taps behind the bar. Stroh's and Stroh's Light pour for 75 cents a glass, while Genny Cream Ale and Old Vienna command \$1. A bit high, but after all, elegance ain't cheap.

When it came to the non-draft selections, the place had a case of the bottle-bill blues. The cooler's been converted to cans, a decidedly unsophisticated touch. What's more, it restricts the variety. Aside from the rarely encountered Ballentine Ale, only the usual domestics are present. The only Canadian is Molson's Golden at \$1.50. The lone import is Heineken's, also \$1.50, tasting decidedly musty from the metal. Out of a possible 55 beer points, we awarded 24.

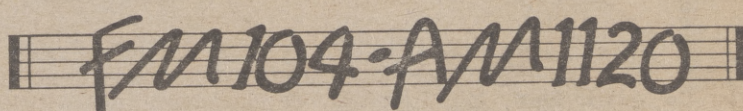
It's the other things that bring people to Coco's, anyway. Bonus points were chalked up for the easy South Seas atmosphere, an ample supply of decorative patrons, an attentive waitress and a generous 3 to 7 p.m. happy hour, when most drinks go for \$1. Less generous are the hors d'oeuvres, which arrive at 5, disappear quickly and aren't replenished. Popcorn, however, is at hand in endless supply. Bartending is quick and casual, a sound system plays current hits and, what's more, there's even a pair of video games.

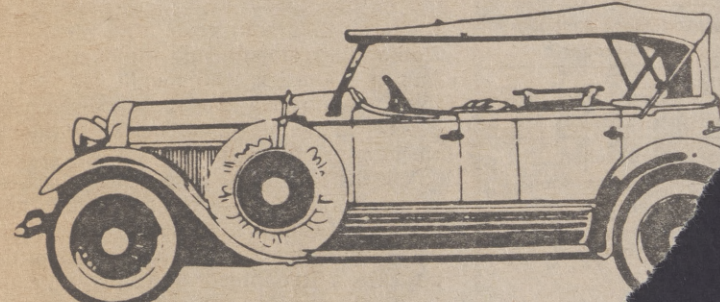
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Buffalo's Hit Music
WNYS


PRESENTS...
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SHOP SUNDAY
"TAKE IT ALL DAY"

Brockport Symphony Orchestra fall concert. Sun. at 3. \$1 to \$3. Tower Fine Arts Theater, Brockport SUNY College, Brockport.

Gilbert and Sullivan arias, ensembles and choruses, benefit concert with Western New York Opera Inc. and Sigma Alpha Iota Music Fraternity. Sun. at 3. \$3. North Presbyterian Church, Williamsville.

Fredonia Wind Ensemble in concert. Sun. at 4. Free. Rockefeller Arts Center, Fredonia SUNY College, Fredonia.

AGO Members' Recital, organists Robin Pearce, Marvin Soderberg and Donald Fellows. Sun. at 4:30. Calvary Episcopal Church, South Cayuga Road and Milton, Williamsville.

Amherst Saxophone Quartet. Music from Buffalo, works of Leo Smit, Leila Lustig, Phil Sims, Rocco Di Pietro and others. Sun. at 7. \$4 to \$6. Christ the King Chapel, Canisius College.

Amherst Symphony Orchestra, conductor Joseph Wincenc, pianist Leslie Sixfin. Works of Berlioz, Prokofiev and Sir Arthur Sullivan. Sun. at 7. Donations. Amherst Central Junior High School, Kings Highway, Snyder.

UB Wind Ensemble, director Frank J. Cipolla, guest composer/conductor Paul Gallagher. Works of Mr. Gallagher plus Mennin, Schoenberg and Schumann. Sun. at 8. Free. Slee Concert Hall, UB Amherst Campus (636-2921).

Recital, pianist Claude Cyerman. Program includes solo piano transcription of Stravinsky's Rite of Spring, plus works of Bartok and Chopin. Sun. at 8. \$1 to \$4. Wick Center, Daemen College, 4380 Main St., Amherst.

Music Sandwiched In: Musica Intima, works of Richter, Angerer, Quantz. Mon. at 12:10 and 1:10. Free. (\$2.50 box lunch available by calling 856-7525, ext. 292). Central Library auditorium, Lafayette Square.

Camenae Quartet Chamber Music Series, guest pianist Sumiko Kohno. Works of Schumann, Prokofiev and Haydn. Mon. at 8:15. \$2.50 to \$4. Burchfield Center, Rockwell Hall, Buffalo State College.

Faculty Woodwind Quintet in concert. Tues. at 8. Free. Diers Recital Hall, Fredonia SUNY College, Fredonia.

Westminster Chamber Orchestra, music director Richard Bock. Works of Vivaldi, Bach and Dello Joio. Tues. at 8. \$5. Westminster Presbyterian Church, 724 Delaware Ave.

New Music, featuring ATMO, a new music ensemble featuring Chris Massey, Brian Gephart, Dave Gordon and Bill Frisell. Wed. at 8. \$2. Media Study/ Buffalo, 207 Delaware Ave.

University Philharmonia, director Alan Heatherington. Works of Bizet, Kodaly, Berlioz and Schumann. Wed. at 8. Free. Slee Concert Hall, UB Amherst Campus (636-2921).

Buffalo Philharmonic, conductor Raymond Harvey. Dvorak's Carnival Overture Opus 92, Brahms' Variations on a Theme by Haydn, and Tchaikovsky's Symphony No. 4 in F Minor Opus 36. Wed. at 8. Free. Student Union, Buffalo State College.

Spanish Cultural Evening with Puerto Rican composer William Ortiz. Thurs. at 7. Free. Blue Lounge, D'Youville College, Porter and Fargo Avenues.

Buffalo Philharmonic, conductor Julius Rudel, violinist Shlomo Mintz. Webern's Passacaglia, Wieniawski's Violin Concerto No. 2 in D Minor Opus 22, and Beethoven's Pastoral Symphony. Next Fri. and Oct 29 at 8. \$6 to \$14. Kleinhans Music Hall (885-5000).

Buffalo New Music Concert. Soprano Adrienne Tworek-Gryta, the Maelstrom Percussion Quartet, pianist Kenwyn Boldt, and James Mabry's Brass Quintet. Works of William Ortiz, Bernadette Speech, Rocco Di Pietro, Jeffrey Schanzer, and Joyce Grant. Next Fri. at 8. \$2 to \$5. Katharine Cornell Theater, Ellicott Complex, UB Amherst Campus.

Opera comic opera by Gilbert and Sullivan. The Amherst Gilbert & Sullivan Society. Tonight and Sat. at 8. \$2. Community Church

auditorium, 77 Washington Highway, Snyder.

Rock/Folk/Jazz

Ramsey Lewis Trio, jazz combo, tonight at 8 and 11. \$8.50. Tralfamadore Cafe, 100 Theater Place.

Polla Milligan, folk singer/songwriter, and singer Edith Allen. Tonight at 9. \$2. Peopleart/Bflo., 224 Lexington Ave.

Kirk Edwards, acoustic rock and blues. Tonight at 9. \$2 to \$3. Harriman Cafeteria, Harriman Hall, UB Main Street Campus.

Blotto, Albany rock recording group, plus the New Lumens. Tonight at 10. \$4. Rooftop, 2186 Seneca St.

The Cowboys Meet the Indians for a Country Music Showdown, music by Stone Country Band, Movin' Country, Long Riders, The Other Band, Redline and the No Name Band, plus Indian and Square Dancers. Sat. from 1. \$3. The Turtle, Native American Center for the Living Arts, 25 Rainbow Mall, Niagara Falls.

Quaker Sweet Adelines, barbershop-style songs plus Broadway show tunes. Sat. at 7. \$10. Hamburg Fairgrounds, Grange Building, Hamburg.

Carmen McRae, jazz vocalist. Sat. at 8 and 11, Sun. at 7 and 10. \$8.50. Tralfamadore Cafe, 100 Theater Place.

Twisted Sister, plus Queensryche, rock. Sat. at 11. \$5 and \$6. The Rooftop, 2186 Seneca St. (Harvey & Corky & Tice).

Country Western Jamboree with Jimmy Kaye and the Mountain High, Stone Country, Ernie Weber and the River Border, T.J. Country, and others. Sun., 4 to 11. \$2 to \$2.50. Depew Grove, 271 Columbia Ave., Depew.

Nan Hoffman, folksinger and recording artist. Sun. at 7. \$1 to \$3. Mildred Blake Student Activities Center, 167 Fillmore, Ellicott Complex, UB Amherst Campus.

Ronnie James Dio, formerly of Black Sabbath and Rainbow, plus Y&T. Sun. at 8. \$10. Kleinhans Music Hall (Harvey & Corky & Tice).

Elvin Sheppard, jazz saxophonist, with his jazz quartet. Sun. at 9. \$1. Longhorn Saloon, 241 Witmer Road, North Tonawanda.

Eddy Grant, reggae. Mon. at 8. \$6 to \$10. King Concert Hall, Fredonia SUNY College, Fredonia.

Nils Lofgren, Lunch Break concert. Tues. at noon. Free. 2001 VIP Lounge, University Plaza.

Doc Watson Trio, plus Bristol Mountain Bluegrass, bluegrass bonanza. Wed. at 7:30 and 10:30. \$6.50. Tralfamadore Cafe, 100 Theater Place.

Hot Tuna, rock recording group, plus Bobby and the Midnites. Tues. at 8. \$11.50 to \$13.50. Shea's Buffalo Theater, 646 Main St. (Pera Nichols Productions).

Grass Roots, '70s rock recording group. Wed. at 11. \$5-\$6. Uncle Sam's, 2525 Walden Ave. (Bobby K Productions/Central Tickets).

Y & T, Lunch Break concert. Thurs. at noon. Free. 2001 VIP Club, University Plaza.

Dave Brubeck, jazz pianist. Thurs. at 7:30 and 10:30. \$8.50. Tralfamadore Cafe, 100 Theater Place.

Black Sabbath plus Quiet Riot, heavy metal. Thurs. at 8. \$10 to \$11. Memorial Auditorium (Festival).

Summit, folk group. Thurs. at 8. \$1 to \$2. Campus Center, Fredonia SUNY College, Fredonia.

Jaco Pastorius and Word of Mouth, jazz fusion. Next Fri. at 8:30 and 11:30. \$7.50. Tralfamadore Cafe, 100 Theater Place.

Stars on 45, recording group. Next Fri. at 10, midnight and 2 a.m. \$3 to \$6. Knickerbocker's, 2500 Walden Ave., Cheektowaga.

Literary

Poetry Reading by Kastle Brill, Jimmie Canfield, Geri Grossman, Bonnie Johnson, Bonita Raquet, Robin Kay Wil-

loughby, Pat Yungbluth and Ryki Zuckerman, auspices of Earth's Daughters and Niagara-Erie Writers. Sat. at 8:15. \$2. Peopleart/Bflo., 224 Lexington.

Brunch, Music, Poetry, Irving Feldman Burchfield Competition 1983, featuring Irving Feldman with the winners of the second biennial, Helen Conkling, Gail A. Fischer, Ann S. Goldsmith, John Shifflett and Max A. Wickert. Sun. at 12:30. \$5. Burchfield Center, Rockwell Hall, Buffalo State College.

Just Buffalo Poetry reading by Joy Walsh. Mon. at 8, following a 7 p.m. workshop. Free. Newfane Free Library, 2761 Maple Ave., Newfane.

Poetry Reading by Gloria Oden, professor of English at the University of Maryland. Wed. at 8. Free. Worldman Theater, Norton Hall, UB Amherst Campus.

Spanish Cultural Evening, poetry, music and art of the Buffalo Hispanic Community. Thurs., 7 to 9. Free. Blue Lounge, D'Youville College Center, Porter and Fargo Avenues.

Dance

A Fall Harvest Event, evening of dance, live music and video/film by Gardner's Pick of the Crop, directed by Elaine Gardner. Tonight at 8. \$3. Ascension Lutheran Church, 104 Dorris Ave. at Bailey (892-7345).

Ballet Gran Folklorico of Mexico City. Thurs. at 8. Series tickets only. Olean High School auditorium, Olean.

Film

Openings

The Right Stuff, PG. Phil Kaufman's rowdy version of the Tom Wolfe book about the Project Mercury astronauts. Opens today in the Holiday and Boulevard Cinemas.

Dead Zone, R. David Cronenberg's version of Stephen King's horror novel, starring Christopher Walken. Opens today in the Como and University Cinemas.

Under Fire, R. Nick Nolte, Gene Hackman and Joanna Cassidy in this Roger Spottiswoode movie about a photojournalist in Nicaragua. Opens today in the Como and University Cinemas.

All the Right Moves, PG. Tom Cruise ("Risky Business") as a young man struggling with the world of college football. Opens today in the Boulevard, Thruway and Summit Park Cinemas.

Richard Pryor, Here and Now, R. Another Pryor live performance film. Opens next Fri. in the Como and Amherst Cinemas.

Rumble Fish, R. Diane Lane and Matt Dillon in Francis Ford Coppola's new film from an S.E. Hinton youth novel. Opens next Fri. in the Como Cinema.

Wicked Lady, R. Faye Dunaway and Alan Bates romp. Opens next Fri. in the Boulevard and Como Cinemas.

Educating Rita, R. Michael Caine in a comedy about a haggard professor who learns a lot. Opens next Fri. in the Holiday and Boulevard Cinemas.

Daniel, R. Sidney Lumet's version of E.L. Doctorow's "The Book of Daniel," starring Timothy Hutton. Opens next Fri. in the University Cinema.

Strange Invaders, R. Said to be one of the most imaginative science fiction movies around. Opens next Fri. in the Como Cinema.

Rear Window, no rating. One of Hitchcock's greatest films in another go around, starring James Stewart and Grace Kelly. Opens next Fri. at the North Park Theater.

Repertory

Independent Film Series: Along the Way, Fearful Symmetry, Monitoring the Unstable Earth, Cool Runnings, Sleep-

Continued on Next Page

Events & Openings

Two Brands of Heavy Metal

Both sides in the year's biggest heavy metal rock personality war roar into town next week. The first salvo comes from singer **Ronnie James Dio**, freshly departed from Black Sabbath, who appears Sunday night in Kleinhans Music Hall. The counterattack arrives Thursday in Memorial Auditorium in the persons of **Black Sabbath** themselves, reconstituted around veterans Tony Iommi and Geezer Butler, accompanied by an enormous set which resembles Stonehenge.

The diminutive Dio, who grew up in Cortland, prowled Upstate New York in the early '70s at the helm of a group called Elf, then went on to Ritchie Blackmore's Rainbow before his two-year stint as successor to Ozzy Osbourne in Sabbath. Sabbath, Dio now says, is "stuck in the '60s." Dio, says Sabbath, didn't understand their sound. Dio took Sabbath drummer Vinnie Appice into his new quartet and thinks his music is a natural progression of his work with Rainbow and Sabbath. Sabbath, meanwhile, has taken aboard another heavy metal legend, singer Ian Gillan of Deep Purple fame, and has borrowed drummer Bev Bevan from Electric Light Orchestra.



Ronnie James Dio

Singing Madness

An intriguing and informative program called **Psychopora II** has been devised by Muriel Hebert Wolf and Stuart L. Keill, M.D., dealing with the subjects of madness and suicide in opera. It will be presented at 8 this evening in Slee Concert Hall, UB Amherst Campus, with pianist Nancy Townsend and singers of the caliber of Adrienne Tworek-Gryta, Marlene Badger, Henry Pendleton, Charles Bachmann and others illustrating the points developed in the commentary by Ms. Wolf and Dr. Keill. The program is a sequel to last year's "Madness in Opera" program, which in addition to its presentation in Slee Hall was offered in symposium form at the American Psychiatric Association Convention in New York in May and received national news coverage.

Debut of Three Works

Premieres of three works by Buffalo-based composers will be featured on Sunday evening's program by the **Amherst Saxophone Quartet** at 7 in Christ the King Chapel, Canisius College, third in the ensemble's current series of four concerts. Heard for the first time will be "Tzadik" by Leo Smit, world touring pianist-composer and head of the UB piano faculty, "The Language of Bees," by Leila Lustig, who until recently was producer for Buffalo's good-music station WNED-FM, and Saxophone Quartet based on Duke Ellington by Phil Sims, prominent area musician active mainly in jazz circles. The program also will offer a well-earned repeat hearing of Rocco Di Pietro's "Phantom Melos."



Leo Smit

Calendar

Continued

walk, Kali's Revue, and Decodings, presentation and discussion with independent filmmaker Michael Wallin. Tonight at 8. \$2. Media Study/Bufalo, 207 Delaware Ave.

Charming Vienna, full-length color travelogue by Andre de la Varre Jr. Sat. at 8. Admission. Rockefeller Arts Center, Fredonia SUNY College, Fredonia.

Three Decades in Another Country, Media Study/Bufalo Film Series: "The Bellboy" (1960), with Jerry Lewis, and "The Girl Can't Help It" (1956), with Jayne Mansfield, Tom Ewell and Edmund O'Brien. Sat. at 8. 50 cents to \$2. Historical Society, 25 Nottingham Court.

Das Boot, acclaimed German film. Sun. at 6 and 8. \$1. Student Union Social Hall, Buffalo State College.

The Grain in the Stone. Sun. at 3. \$1.50. Theosophical Society, Lafayette Avenue Presbyterian Church, 875 Elmwood Ave.

Roses in December, documentary about Jean Donovan, one of four U.S. church women murdered in El Salvador, plus a discussion with Pat and Ray Donovan. Tonight at 7:30. Donation. Our Lady of Lebanon Church Hall, 1120 Niagara St., Niagara Falls. Also, Mon. at 8. Donation. 20 Knox Hall, UB Amherst Campus, and Tues. at 7:30. Donation. Canisius College Student Center, Second Floor auditorium, Hughes Avenue.

The Chosen, sponsored by Chabad House. Tues. at 8. \$1 to \$1.50. Woldman Theater, Norton Hall, UB Amherst Campus.

Lunch Hour Film Series: Mini-Marathon, and Bones. Mon. at noon, Tues. at 1. Free. West Room, Central Library, Lafayette Square.

The Chosen, sponsored by Chabad House. Wed. at 8. \$1 to \$1.50. Communication Center North, Buffalo State College.

Night of the Living Dead. Next Fri. at 7:30. Free. Fine Arts Auditorium, Niagara County Community College, Sanborn.

UB Series: Today — Fassbinder's "Veronika Voss" (1982, Germany), 4:30, 7 and 9:30, \$1.75 to \$2.25. Woldman Theater, Norton Hall, Amherst Campus. Benveniste's "Flesh Gordon" (1974), midnight, \$1.75 to \$2.25. Woldman Theater. **Sat.** — Coppola's "One From the Heart" (1982), 4, 6, 8 and 10. \$1.75 to \$2.25. Woldman Theater. "Flesh Gordon," see Fri. listing. **Sun.** — "One From the Heart," see Sat. listing. **Mon.** — Lang's "Woman in the Window" (1944), and Mann's "Raw Deal" (1948), 7, Free. Woldman Theater. Lubitsch's "The Shop Around the Corner" (1940), 2. Free. 146 Diefendorf Hall, Main Street Campus, and 8. Free. 148 Diefendorf. **Thurs.** — Weir's

"The Year of Living Dangerously" (1982), 4:30, 7 and 9:30. \$1.75 to \$2.25. Woldman Theater. **Next Fri.** — "The Year of Living Dangerously," see Thurs. listing. Carpenter's "Halloween" (1978), midnight. \$1.75 to \$2.25. Woldman Theater.

Harold and Maude. Next Fri. at 8. \$3. The Aquarian Book Center, 796 Niagara Falls Blvd.

Old Chestnut Film Society Films: "Take Me Out to the Ball Game" (1948), with Gene Kelly and Frank Sinatra, tonight at 8. "Good News" (1947), with June Allyson, Peter Lawford and Mel Tormé. Next Fri. at 8. \$2 membership, \$2 per screening. Old Phillip Sheridan School, 3200 Elmwood north of Sheridan Drive.

Moviewhouses

Amherst 1 (834-7655) Fri., The Gift, R, 1:30, 7:30, 9:30. Heat and Dust, R, 4:15. Sat. and Sun., same.

Amherst 2, Fri., Under Fire, R, 1:45, 4:30, 7:15, 9:40. Sat. and Sun., same.

Amherst 3, Fri., The Big Chill, R, 2, 4, 6, 8, 10. Sat. and Sun., same.

Angola (549-4330) Fri., Mr. Mom, PG, 7:30, 9:15. Sat., 2, 7:30, 9:15. Sun., 2, 8.

Aurora, East Aurora (652-1660) Fri., Risky Business, R, 7:15, 9:05. Sat. and Sun., same.

Boulevard Mall Cinema 1, Amherst (837-8300) Fri., Romantic Comedy, PG, 1:30, 3:30, 5:30, 7:40, 10. Sat. and Sun., same.

Boulevard Mall Cinema 2, Fri., The Right Stuff, PG, 1, 4:30, 8:15. Sat. and Sun., same.

Boulevard Mall Cinema 3, Fri., Risky Business, R, 1:30, 3:40, 5:40, 7:40, 9:40. Sat. and Sun., same.

Boulevard Mall Cinema 4, Fri., All the Right Moves, R, 1:30, 3:35, 5:40, 7:50, 10.

Broadway Drive-In (894-8810) Fri., Affairs of Robin Hood, R, Trader Horn, R, Marsha, the Erotic Housewife, R, begins dusk. Sat. and Sun., same.

Cinema Downtown (853-8805) Fri., 48 Hours, R, 1, 4:30, 8. Trading Places, R, 2:40, 6:10, 9:40. Sat. and Sun., same.

Como 1, Cheektowaga (681-3102) Fri., Easy Money, R, 2:15, 4:15, 6:15, 8:15, 10:15. Sat., same. Sun., 2:15, 5, 7:15, 9:15. The Hunger, R, 12:15 a.m., Fri. and Sat.

Como 2, Fri., Romantic Comedy, PG, 2:15, 5:30, 7:45, 9:55. Sat., same. Sun., 2:15, 4:30, 6:45, 9. Body Heat, R, midnight, Fri. and Sat.

Como 3, Fri., The Dead Zone, R, 2, 5:30, 7:45, 9:55, midnight. Sat., same. Sun., 2, 4:30, 6:45, 9.

Como 4, Fri., Eddie and the Cruisers, PG, 2:15, 4:15, 6:15, 8:15, 10:15. Sat., same. Sun., 2:15, 5:15, 7:15, 9:15. Super Vixens, R, midnight, Fri. and Sat.

Como 5, Fri., Revenge of the Ninja, R, 2, 4, 6, 8. Sat., same. Sun., 2:15, 5:15, 7:15, 9:15. Blazing Saddles, R, 12:15 a.m., Fri. and Sat.

Como 6, Fri., Risky Business, R, 2:15, 4:15, 6:15, 8:15, 10:15. Sat., same. Sun., 2:15, 5, 7, 9:15. Trick or Treat, R, 12:15 a.m., Fri. and Sat.

Como 7, Fri., The Big Chill, R, 2, 5:15, 7:30, 9:45. Sat., same. Sun., 2, 4:30, 6:45, 9. Dawn of the Dead, R, 11:45. Fri. and Sat.

Como 8, Fri., The Big Chill, R, 2, 5:15, 7:30, 9:45. Sat., same. Sun., 2, 4:30, 6:45, 9. Pink Floyd the Wall, R, midnight, Fri. and Sat.

Delevar Drive-In (496-5660) Fri., Deadly Force, R, Vice Squad, R, 7:30. Sat. and Sun., same.

Eastern Hills Mall Cinema 1, Williamsville (632-1080) Fri., Under Fire, R, 1:45, 4:25, 7:15, 9:50. Sat. and Sun., same.

Eastern Hills Mall Cinema 2, Fri., Romantic Comedy, PG, 1:30, 3:35, 5:35, 7:50, 10. Sat. and Sun., same.

Eastern Hills Mall Cinema 3, Fri., The Big Chill, R, 1:15, 3:20, 5:25, 7:30, 9:40. Sat. and Sun., same.

Evans Art, Williamsville (632-7700) Fri., Tender Mercies, PG, 7:30, 9:30. Sat., 2, 4, 7:30, 9:30. Sun., 2, 4, 7:30.

Four Seasons Cinema 1, Niagara Falls (297-1951) Fri., Under Fire, R, 7, 9:30. Sat. and Sun., 2, 4:30, 7, 9:30.

Four Seasons Cinema 2, Fri., The Big Chill, R, 7:15, 9:15, 11:15. Sat., 1:15, 3:15, 5:15, 7:15, 9:15, 11:15. Sun., 1:15, 3:15, 5:15, 7:15, 9:15.

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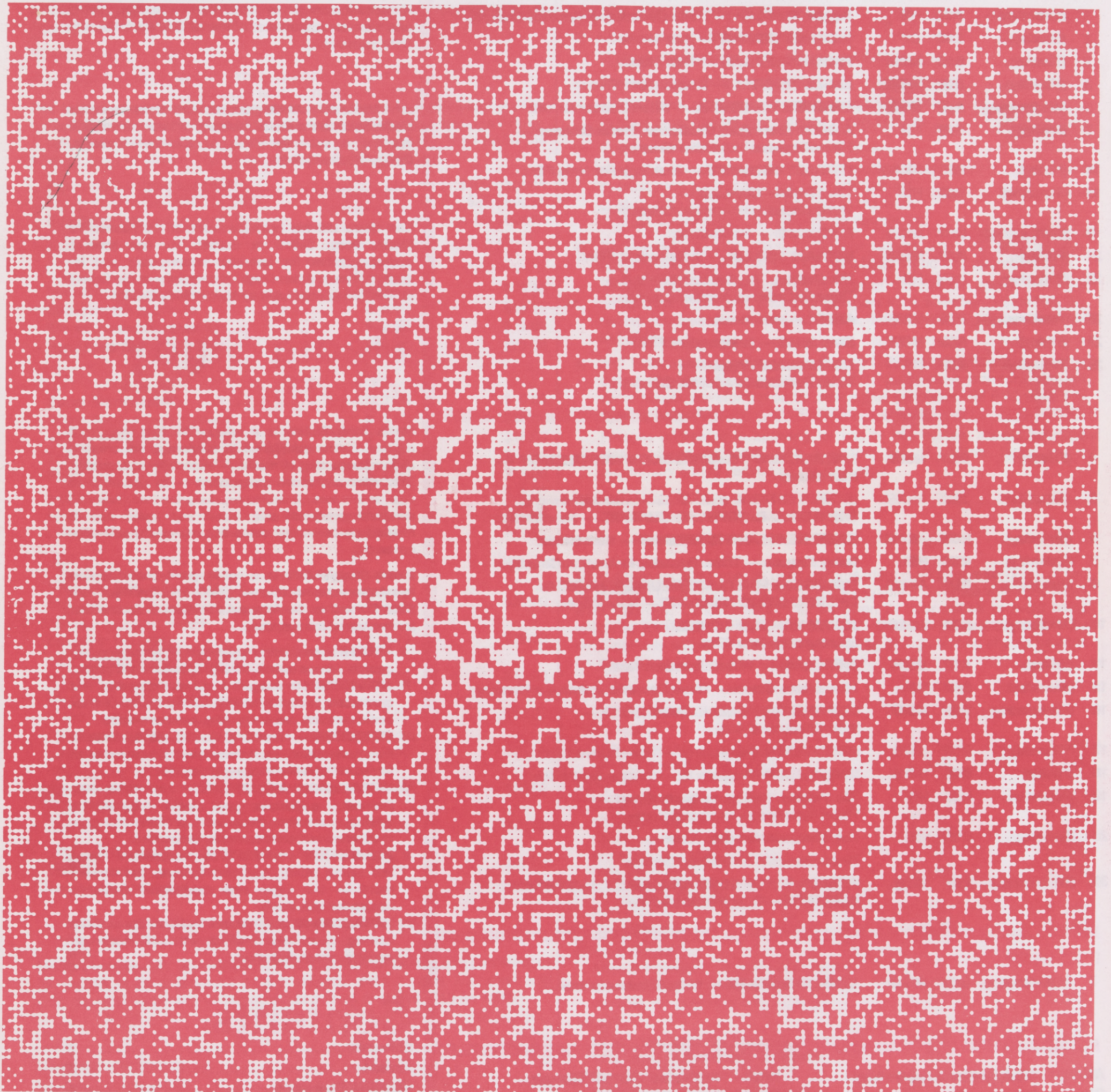
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MEDIA STUDY / BUFFALO

September-December, 1983



Supported by the New York State Council on the Arts
and the National Endowment for the Arts

Schedule

DATE TIME/PMPLACE

SEPTEMBER

16 (Friday)	8:00	MS/B	JONATHAN ROSENBAUM — Independent Film
21 (Wednesday)	8:00	MS/B	Tapes by William Wegman — Video/Electronic Arts
23 (Friday)	8:30	AKAG	PATRICIA GRUBEN — Evenings For New Film
28 (Wednesday)	8:00	MS/B	DALE HOYT — Video/Electronic Arts

OCTOBER

1 (Saturday)	8:00	HS	<i>Bigger Than Life</i> — Three Decades in Another Country
2 (Sunday)	2:00	DP	RICHARD LERMAN — New Music
2 (Sunday)	8:00	MS/B	RICHARD LERMAN — New Music
3 (Monday)	8:00	MS/B	EAGLE PENNELL — Independent Film
5 (Wednesday)	8:00	MS/B	MITCHELL KRIEGMAN — Video/Electronic Arts
7 (Friday)	8:00	HS	<i>A Girl In Every Port, Gentlemen Prefer Blondes</i> — Three Decades in Another Country
14 (Friday)	8:30	AKAG	MICHAEL OBLOWITZ — Evenings For New Film
15 (Saturday)	8:00	HS	<i>The Barefoot Contessa</i> — Three Decades in Another Country
19 (Wednesday)	8:00	MS/B	ERIC ROSS — New Music
21 (Friday)	8:00	MS/B	MICHAEL WALLIN — Independent Film
22 (Saturday)	8:00	HS	<i>The Bellboy, The Girl Can't Help It</i> — Three Decades in Another Country
26 (Wednesday)	8:00	MS/B	ATMO — New Music
28 (Friday)	8:00	MS/B	<i>Sans Soleil</i> — Independent Film
29 (Saturday)	8:00	HS	<i>The Tarnished Angels</i> — Three Decades in Another Country

NOVEMBER

4 (Friday)	8:00	MS/B	THE HARMONIC CHOIR & DAVID VAN TIEGHEM — New Music
5 (Saturday)	3:00	AKAG	URSULA OPPENS, MUHAL RICHARD ABRAMS & THE WORLD SAXOPHONE QUARTET — New Music
5 (Saturday)	8:00	AKAG	STEVE REICH AND MUSICIANS — New Music
5 (Saturday)	8:00	HS	<i>Daisy Kenyon</i> — Three Decades in Another Country
6 (Sunday)	3:00	AKAG	THE GROUP FOR CONTEMPORARY MUSIC & THE NEW MUSIC CONSORT — New Music
10 (Thursday)	8:30	AKAG	JOHAN VAN DER KEUKEN — Evenings For New Film
11 (Friday)	8:00	MS/B	CHIP LORD — Video/Electronic Arts
12 (Saturday)	8:00	HS	<i>The Pajama Game</i> — Three Decades in Another Country
16 (Wednesday)	8:00	MS/B	SKIP SWEENEY AND JOANNE KELLY — Video/Electronic Arts
17 (Thursday)	8:00	MS/B	MACROZOOM (Program I) — Independent Film
18 (Friday)	8:00	MS/B	MACROZOOM (Program II) — Independent Film
19 (Saturday)	8:00	HS	<i>The Prowler, Pickup on South Street</i> — Three Decades in Another Country
26 (Saturday)	8:00	HS	<i>Two Weeks in Another Town</i> — Three Decades in Another Country
30 (Wednesday)	8:00	MS/B	VERNON E. NORWOOD AND NANCY STALNAKER NORWOOD — Video/Electronic Arts

DECEMBER

7 (Wednesday)	8:00	MS/B	LYNN HERSHMAN — Video/Electronic Arts
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AKAG	Albright-Knox Art Gallery	KCT	Katherine Cornell Theater
DP	Delaware Park	MS/B	Media Study/Bufalo
HS	Historical Society		

Cover: from the Cosmos Series (1975) by Stan Vanderbeek
Design: Richard Macakanja

Staff

BUSINESS MANAGER — Timothy J. McCann

Timothy McCann is a graduate of Niagara County Community College and is continuing his education at the University of Buffalo School of Management. He is also a member of the American Management Association.

FILM PROGRAMMER — Bruce Jenkins

Bruce Jenkins received a doctorate in Film from Northwestern University where he served as an editor of *Film Reader*. He is project director of *The American New Wave (1958-67)* touring film series and was co-programmer of the 1983 Robert Flaherty Film Seminar.

VIDEO/ELECTRONIC ARTS CURATOR AND MUSIC PROGRAMMER — John Minkowsky

John Minkowsky did his graduate work at the Center for Media Study at the State University of New York at Buffalo and is currently editing a collection of essays, *Design/Electronic Arts*.

WORKSHOP AND ACCESS COORDINATOR — Ken Rowe

Ken Rowe did his graduate work at the Center for Media Study, SUNY at Buffalo. He has been a cinematographer for television commercials and industrial films and has taught photography at the School of Film/Media conducted by Media Study/Bufalo.

Media Study /Bufalo

Media Study/Bufalo is a unique Western New York regional center established to encourage the creation and understanding of media — especially photography, film, video and sound composition — by people of all ages in the area. It is also exploring the electronic and computer-generated arts, visual and aural, and is researching broadcast, cablecast, microwave and other concepts.

Media Study/Bufalo is a not-for-profit public service foundation established under grants from the New York State Council on the Arts and the National Endowment for the Arts which supports:

- I **ACCESS** to production equipment for all citizens, especially serious artists, emerging makers and youth.
- II **WORKSHOPS** in image/sound experimentation and production, in circuit-building and the design of electronic art tools, and in teaching creative media.
- III **EXHIBITION** — screening, viewing, display, installation, presentation, performance and discussion of all formats of creative image and sound.
- IV **INFORMATION AND PROJECTS** resources, conferences, residencies and media programming relating to creative image and sound and their psychocultural and environmental interactions.
- V **PRODUCTION PROJECTS** by independent image and sound artists, local and national, and involvement in the legal and distribution problems associated with them.
- VI **MANAGEMENT** of the above facilities, the facilities housing them, and relations with individuals and agencies supporting them.

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ACCESS

EQUIPMENT POLICY

Media Study/Buffalo offers individuals, non-profit organizations and public institutions access to media production equipment at low cost. The field systems available for public use include 16mm and S8mm sync sound film equipment, color video portapaks in 1/2" VHS, Beta 1 and 3/4", portable cassette and open reel audio recorders. Studio facilities include flatbed editing for 16mm film and a motorized S8 film sound editor, an audio studio with recording and processing equipment, video editing for Beta 1, VHS and 3/4", and a B&W photography darkroom. All production and post-production equipment users must demonstrate competence with equipment or arrange to take Media Study/Buffalo mini-workshop before using the equipment. Access hours for equipment rentals are 9-11:45 a.m. and 1-4:45 p.m., Monday through Friday.

SCHEDULE OF FEES

EQUIPMENT RENTAL

The following equipment may be reserved by phone (847-2555) and may be picked up between the hours of 9-11:45 and 1-4:45 Monday through Friday. A refundable deposit is required for most equipment and may be in the form of cash or check. The deposit schedule is as follows:

Equipment valued over \$500	\$100 deposit
Equipment valued \$100 to \$500	\$25 deposit
Equipment valued under \$100	no deposit

AUDIO

CHARGE PER DAY

Individual

Institutions

Microphone	\$ 1.50	\$ 3.50
Shotgun microphone	\$ 2.50	\$10.00
Stereo cassette recorder	\$ 2.50	\$ 6.00
Sync recorder	\$10.00	\$25.00

FILM

Super 8mm camera	\$ 2.00	\$ 5.00
Super 8mm sound camera	\$ 5.00	\$10.00
16 mm camera	\$ 6.00	\$15.00
Tripods	\$ 1.00	\$ 4.00
Fluid head tripod	\$ 2.00	\$ 8.00
Light meter	\$ 1.25	\$ 5.00
Lowel "D" Kit	\$ 8.00	\$20.00
Lowel solo Kit	\$12.00	\$25.00

VIDEO

Individual

Institutions

VHS portable video cassette recorder	\$ 5.00	\$20.00
*Beta 1 portable video cassette recorder	\$10.00	\$25.00
*3/4" portable videocassette recorder	\$15.00	\$40.00
Black and White portable video camera	\$ 5.00	\$15.00
Panasonic 3320 color video camera	\$ 5.00	\$25.00
*Panasonic 3800 color video camera	\$10.00	\$25.00
*Sony HVC 2200 color video camera	\$10.00	\$25.00
*Sony 1640 color video camera	\$15.00	\$40.00

*(Use by proposal only)

CONFERENCE/SCREENING FACILITIES

Media Study/Buffalo is equipped to offer space for meetings and conferences for groups needing playback of 3/4" U-Matic, Beta 1, VHS, 1/2" open reel videotapes or screening of 16mm, super-8 films or slides. Call for rates.

Room	Size	Seating Capacity
Conference/screening	10' x 20'	15
Conference/screening	20' x 25'	30
Gallery	30' x 45'	60

CONSULTATION

Media Study/Buffalo offers a consultation service to help community organizations and institutions access their media needs in terms of production costs and format and goals. Groups who have obtained production funds can receive assistance obtaining production staff, equipment and materials. For further information about production services call 847-2555.

VIDEO ACCESS POLICY

Production Equipment

Access to Media Study/Buffalo's portable color video recording systems is arranged by proposal, detailing equipment requested, project description, exhibition/distribution plans, prior tapes completed and equipment experience.

Video Access Proposal forms are available at Media Study/Buffalo's Main desk, Access desk or by mail.

A previously completed videotape project may be required as supporting material.

Media Study reserves the right to reverse a proposal decision at any time in order to protect equipment.

- 1) Color camera, VHS cassette portapak:
 - a) Must demonstrate competence on equipment.
- 2) Color camera, Beta 1 portapak:
 - a) Must have a clear plan for proposed project.
 - b) Must demonstrate competence on equipment.
- 3) Color camera with 3/4" cassette portapak:
 - a) Must have completed a videotape project of high quality.
 - b) Must have a clear plan for proposed project.
 - c) Must plan for public distribution of the tape.
 - d) Must demonstrate competence on equipment.
- 4) Documentary System (Sony 1640 color camera, Sony VO 4800 3/4" portapak, Lowell Omni-3 lighting kit, fluid head tripod and microphones):

Persons interested in applying for use of this system should meet the qualifications as listed above for category #3. A selection committee will review proposals on a regular basis. For additional information, call 847-2555.
- 4) 3/4" Videocassette editing suite (Sony VO 2860A, VP 2260 video cassette decks, RM 440 edit controller, PVM 1211F pulse-cross monitor, Tektronix vectorscope, waveform monitor, test signal generator, 3M P-50 video processing amplifier):

Persons interested in applying for use of this system should submit a video access proposal, with a written log of original tapes and a preliminary edited version of the final tape.

STUDIO FACILITIES

Most studio facilities may be used anytime there is no prior reservation or can be reserved in half-day shifts. All fees are payable in advance when you begin work that day. Cancellations must be given 24 hour notice to avoid being obligated for the rental fee. Use of the 3/4" video cassette editing suite is by proposal only and is restricted to final editing. Rough editing should be done on the 1/2" and 3/4" videocassette systems.

CHARGE PER HOUR

Individuals

Institutions

DARKROOM

with chemicals provided	\$ 1.50	\$ 3.00
without chemicals provided	\$ 1.00	\$ 2.00

FILM

Super 8mm editing studio	\$.75	\$ 1.50
16mm manual editing studio	\$.75	\$ 1.50
16mm 6-plate flatbed editing studio ..	\$ 1.00	\$ 3.00
Super 8mm or slide projector	\$ 1.00	\$ 2.00
16mm projector	\$ 1.50	\$ 3.00

PRODUCTION STUDIO

For rehearsal	\$ 1.50	\$ 3.00
For production	\$ 2.00	\$ 4.00

SOUND STUDIO

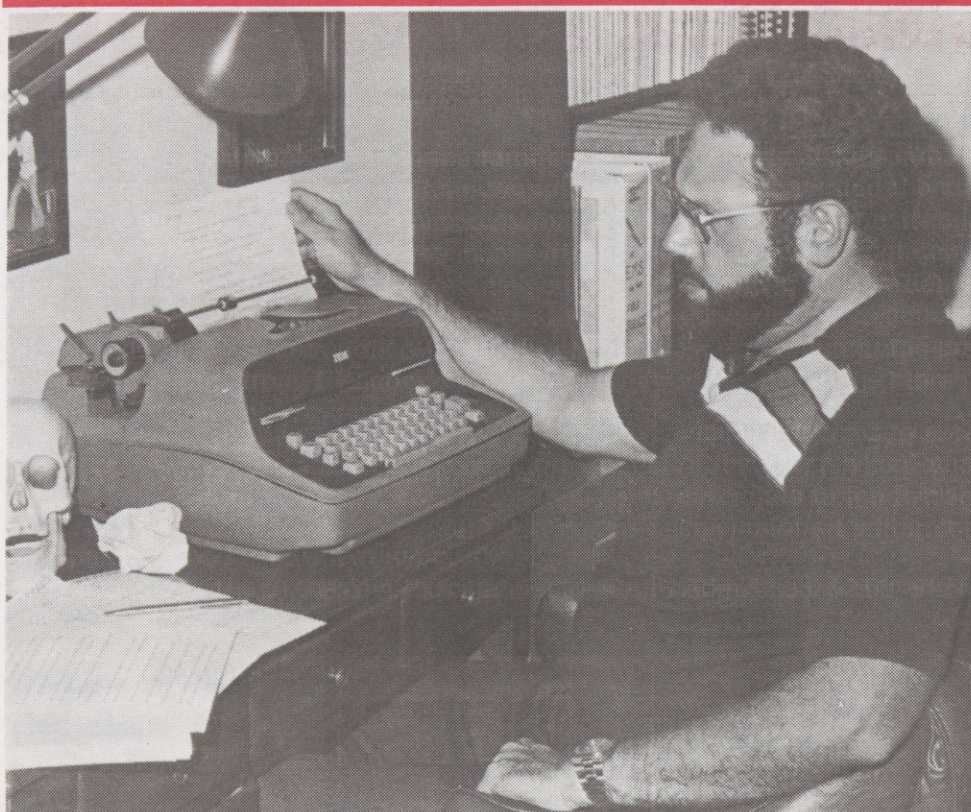
Aries synthesizer, cassette deck, open reel decks, graphic equalizer, mixer console, turntable and microphones ..	\$ 2.00	\$ 8.00
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VIDEO

Beta 1 videotape editing system	\$ 5.00	\$15.00
VHS video cassette editing system ...	\$ 2.50	\$10.00
3/4" or VHS video playback	\$ 2.00	\$ 8.00
3/4" video cassette rough editing system	\$ 3.00	\$12.00
*3/4" video cassette editing suite	\$10.00	\$25.00
3/4" editing system or suite with editing technician add:	\$10.00	\$10.00

*(Use by proposal only)

1983 FALL WORKSHOPS



Thomas Flynn

SCREENWRITING

Four Weeks, Saturday afternoons October 1-22, 1 to 4 PM
Fee: \$40 **Instructor: Thomas Flynn**

"The screenplay may be the least communicative form of writing ever devised."
 Arthur C. Clarke, author of *2001: A Space Odyssey*

Far from being uncommunicative, the film or video screenplay is expected to express the details of shot composition, editing, plot development and characterization—all within the confines of the typewritten page. This workshop will explore screenwriting technique for the dramatic, documentary and commercial film. Topics will include research, outlining, exposition, plot construction, narration and dialogue writing. Participants will write and critique screenplay fragments for a variety of film and video forms in class.



John Hassenfratz

ADVANCED 16mm FILM PRODUCTION

Eight Weeks, October 4 - November 22, Tuesday evenings 7:30-10:30 PM
Fee: \$60 **Instructor: John Hassenfratz**

16mm film production will be taught through the process of making a short film. Skills to be learned include the operation of the 16mm camera and Nagra sound recorder, portable quartz lighting and the 6-plate flatbed editor. The film will be taken through each stage of production from planning and shooting through editing double system sync sound, and A and B rolling in preparation for printing. Participants will be exposed to a wide range of issues related to film production including technical questions about equipment, filmstocks and laboratories.

Registration in this workshop includes free participation in the Location Lighting workshop October 8 & 9.



Tom Sharpe

LOCATION LIGHTING

Two Days, Saturday and Sunday, October 8, 9 10 AM - 5 PM
Fee: \$25 **Instructor: Tom Sharpe**

In two intensive sessions participants will examine basic lighting concepts such as key, fill, back, soft and cyc lighting, for standard professional lighting set-ups as well as for special effects situations. The difference between lighting for video and film will be explored in terms of contrast and lighting ratios. Different types of lighting situations, including those with mixed color temperature sources will be examined, along with the potential solutions to those problems. Both sessions will involve hands-on experience with the portable Lowel quartz light systems which Media Study/Buffalo has available for public access. A variety of possible lighting problems will be designed to allow participants the opportunity to explore solutions through direct contact with the equipment.

COLOR VIDEO PRODUCTION

Six Weeks, October 4 - November 8, Tuesday evenings 7:30-10:30 PM
Fee: \$60 **Instructor: Tom Sharpe**

In this workshop, participants will be involved in the entire process of video production with portable equipment. Instruction will cover production planning and research, camera operation, lighting and audio skills, editing and post-production. Hands-on experience will be provided in the use of VHS, Beta 1, and 3/4" portable recording systems and editing systems.

Registration for this workshop includes free participation in the Location Lighting workshop October 8 & 9.



Laciura

VIDEO EDITING

Four Weeks, October 1-22, Saturdays, 9 AM - 12 Noon
Fee: \$50 **Instructor: Roy Laciura**

Offered for those with some experience in video production, this workshop will be concerned with the use of Media Study's Beta 1 editing system and 3/4" editing suite. Operation of the Sony RM 440 edit controller will be demonstrated along with sound dubbing and mixing, video and audio processing, video signal analysis and correction. Participants will get hands-on experience by editing a short segment of pre-recorded material.



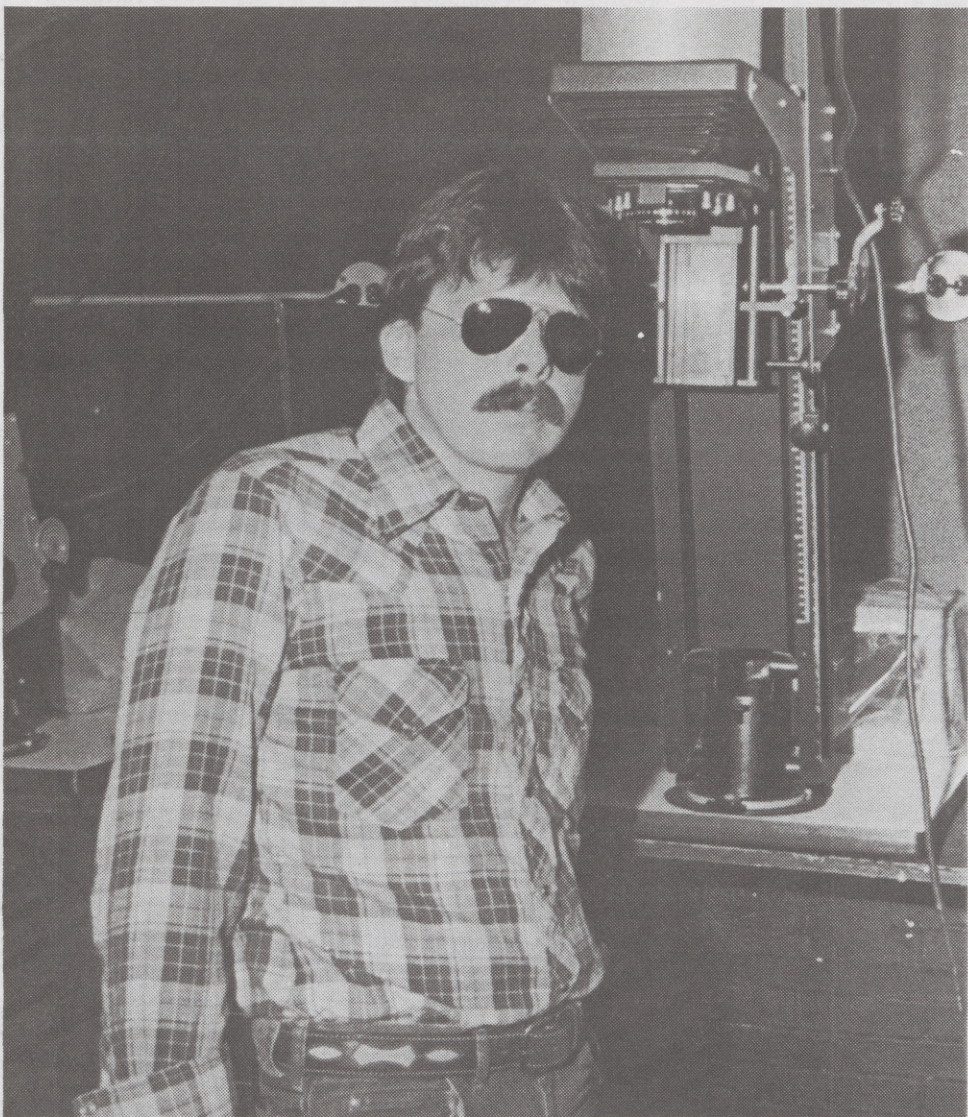
Joseph Steinmetz

CABLE ACCESS AND PRODUCTION

Two Days, November 15 and 22, Tuesday evenings 7:30-10:30 PM
Fee: \$15 **Instructor: Joseph Steinmetz**

With the growth of cable and low-power television has come public demand for increased access to airtime and channel space. While public access is being fought by the cable industry as a whole, it is nonetheless proliferating nationwide. This 2 session seminar will provide background information and discuss specific rules and regulations regarding public access. It will also outline practical applications to production including planning, funding, and acquiring access to equipment and facilities.

This workshop will be especially useful to individuals and community groups who plan to make regular use of cable television.



Stephen Houseknecht

BLACK & WHITE PHOTOGRAPHY

Eight Weeks, October 4 - November 22, Tuesday evenings 7:30-10:30 PM
Fee: \$60 **Instructor: Stephen Houseknecht**

This workshop is a hands-on course in the fundamentals of still photography and darkroom work. Familiarity with personal photographic equipment will be stressed and participants should have their own 35mm or 2 1/2 square camera. Access to the Media Study/Buffalo darkroom (with all chemicals included) will be provided during the workshop with additional hours available. Instruction will cover the operation of the camera, exposure control, film development, enlarging and printing. Students must provide their own film and photographic paper.

INSTRUCTORS:

THOMAS FLYNN is Account Executive and Copy Director of Sheridan Advertising. He has written dramatic and commercial productions in film, video and multi-media. He wrote and directed TV and radio commercials at Creative Information Associates, and has written over 65 radio dramas aired on public radio.

JOHN HASSENFRATZ has worked as a director, cinematographer, editor and sound engineer in the production of motion pictures for television, business and industry. He was Vice President in Charge of Production at Concepts in Communication, and is currently an independent producer in communications media.

TOM SHARPE is a founding partner in Meyer/Sharpe & Associates, a marketing/communications company. He previously worked as a Director for WNED-TV, Channel 17 in Buffalo, where his projects included directing the Mark Russell shows for PBS. He also worked in industrial television for GTE in Stamford, Connecticut. In 1977, he produced and directed a videotape which won a Gold Award at the International Film and Television Festival in New York City. He studied television production and lighting design with Imero Fiorentino Associates.

ROY LACIURA is an independent video producer who has produced documentaries for television and directed portions of Media Study's Public Opinion Video Survey. A documentary he produced on the South Park Conservatory and Botanical Gardens was recently broadcast on WUTV Channel 29.

JOSEPH STEINMETZ is an independent television producer and is Public Access Coordinator for the Lockport Community Cable Commission. He was a 1980 CAPS Fellowship recipient and has also received funding from Downtown Community Television in New York City. His documentary, "Unemployment in Buffalo" was broadcast on WNED-17 as part of "The Frontier" series, and has also toured as part of the CAPS Video Festival.

STEPHEN HOUSEKNECHT is a freelance photographer who received his Master of Fine Arts degree in Photography from SUNY/Buffalo, where he also taught black & white photography. His work has been exhibited at Foto Gallery, The Albright-Knox Art Gallery, The Kenan Center, Artists Gallery, and Alamo Gallery.



These workshops are dependent on minimum registration requirements, so please register early by sending full payment or \$10 deposit. Make checks payable to Media Study/Buffalo and send:

MEDIA STUDY/BUFFALO
 207 Delaware Avenue
 Buffalo, New York 14202
 Attn: Workshops

For additional information call Media Study/Buffalo at 847-2555.

These workshops are made possible, in part, with public funds from the New York State Council on the Arts.

Video/Electronic Arts



From *Selected Works, Reel 1* by William Wegman

September 21 (Wednesday)

8:00 PM

207 Delaware Avenue

Tapes by **WILLIAM WEGMAN**
- 1970-1979

William Wegman was among the first video artists and, even more unusual, among the first to employ humor in his work. He began to make his short, witty videotapes in 1969, and from the outset the pieces were simple in concept, sparse in their elements and improvisational in approach. In 1970, Wegman's tapes began to include the artist as performer, adopting poses and roles and constructing stories with common objects as props. About the same time, Wegman also started to use May Ray, his now-famous Weimaraner, in the dual function of performer/prop — an especially appealing feature that has contributed to the enormous popularity of his work.

The following reels of short works, assembled by Wegman and spanning nearly a decade will be shown:

Selected Works, Reel 1 (1970-72, b/w, 30:00) — "In his videotapes, Wegman plays with situations related to commercial television — performing in front of an audience, facing the audience directly, using vehicles such as comic routines, advertisements, demonstrations... In the first reel, much of the humor is based on the incongruity of something behaving in an unexpected way..." including the personification of inanimate things, use of parts of the body and the use of Man Ray to create situations in which the normal behaviour of a dog takes on a different meaning.

Selected Works, Reel 3 (1972, b/w, 20:00) — In Reel 3, Wegman carries the demonstration into the story or tale — how he obtained the object

he is holding or why he looks the way he looks, and includes a well-known dialogue with Man Ray.

Selected Works, Reel 7/Anthology (1976-78, color, 30:00) — A collection of short color works made over a longer period of time, in which Wegman's mode of presenting situations and storytelling is often more complex and the humor more subtle.

Compilation (1979, color and b/w, 30:00) — Includes "Grey Hairs," a delicate and lovely portrait of the aging Man Ray; "The Accident Tape," an unnerving bit of black humor; "Man Ray Man Ray," the interwoven biographies of two major art world figures; and "Spit Sandwich," a release of a collection of some of Wegman's earliest black-and-white sketches.

William Wegman received his BFA from the Massachusetts College in Art in Boston, and his MFA from the University of Illinois, Urbana. He is among the best-known and widely-exhibited contemporary artists and has, over the past decade, had numerous solo exhibitions of his video work, photographs and drawings throughout Europe and the United States. His videotapes have also been broadcast on Public Television, *The Tonight Show*, *Tomorrow*, *Late Night with David Letterman* and *Saturday Night Live*. Wegman's *World*, a retrospective of his work, was recently organized by the Walker Art Center in Minneapolis, and a book of his large-format Polaroid photographs, *Man's Best Friend*, published by Abrams. Wegman is the recipient of numerous awards and fellowships from the National Endowment for the Arts and from CAPS.

September 28 (Wednesday)

8:00 PM

207 Delaware Avenue

DALE HOYT:

Presentation and Discussion of New Videotapes

"Dale grew up on television in an image environment he could not control, until he got his hands on the medium. And this is Dale's revenge. Like a lot of work from his generation, it's angry, it's aggressive, it's lurid and it's disturbing."

—Gene Youngblood

Over My Dead Body: "Hoyt's work is elusive and rather repugnant. Entitled *Over My Dead Body*, his tape is loosely about a man who murders his wife and kid. If there was a message, I missed it. Choppy editing, strange noises and a blank screen for five solid minutes is not my idea of entertainment. The dead body should be Hoyt's."

—Laurie Shultz,
American River Current

Saliva Test: "Is the snake that eats its tail hungry or just lonely?" - D.H.

Our Little Secret: "Television and sex are most importantly similar because 1) They both are usually used as a nightlite and 2) a teddy bear. This tape is for adults who are not afraid of the dark." - D.H.

The Green Door (with Marshall Weber): "In the true dark corners of the mind, there is always a two drink minimum." - D.H.

You Always Kill the One You Like (by Andrew Huestis, music by Dale Hoyt and Marshall Weber): A night-

marish fairy tale acted out by troll dolls (including a troll elephant and troll horse) against a 'Red Raven' cartoon backdrop. A must for existential toy collectors of all ages."

- D.H.

Dale Hoyt, who recently received his B.F.A. from the San Francisco Art Institute, has been involved in the production of films and videotapes since the age of 11. He is a nephew of William Welch, a screenwriter for Irwin Allen Productions (*Lost in Space*, *Voyage to the Bottom of the Sea* and *The Towering Inferno*) and a cousin of Leif Stevens, who wrote the scores for *The Wild One*, *The Brady Bunch* and *As the World Turns*. In 1974, at the age of 14, Hoyt received the Kodak Student Film Award. He has been the recipient of scholarships to each school he has attended and studied under some of the foremost film/video artists and producers, including James Broughton, Tony Conrad, Howard Fried, Doug Hall, the Kipper Kids, Paul Kos, George Kuchar, Nam June Paik and Paul Sharits. Hoyt's work has been shown in numerous U.S. cities including Buffalo, Boston, Chicago, Dallas, Houston, Los Angeles, New Orleans, New York City, Salt Lake City, San Diego, San Francisco and Seattle, as well as in Amsterdam, Berlin, London, Madrid, Munich, Paris, Rome, Stockholm, Stuttgart and Tokyo. His first feature film "aspires to be a hybrid of *Persona* and *Night of the Living Dead*, and he is currently developing the prototype for a video game, *GOO GOO* and *BOO BOO*."



From *Dancing Death Monsters* by Dale Hoyt

October 5 (Wednesday)
8:00 PM
207 Delaware Avenue

MITCHELL KRIEGMAN

Presentation and Discussion of *My Neighborhood* and other videotapes

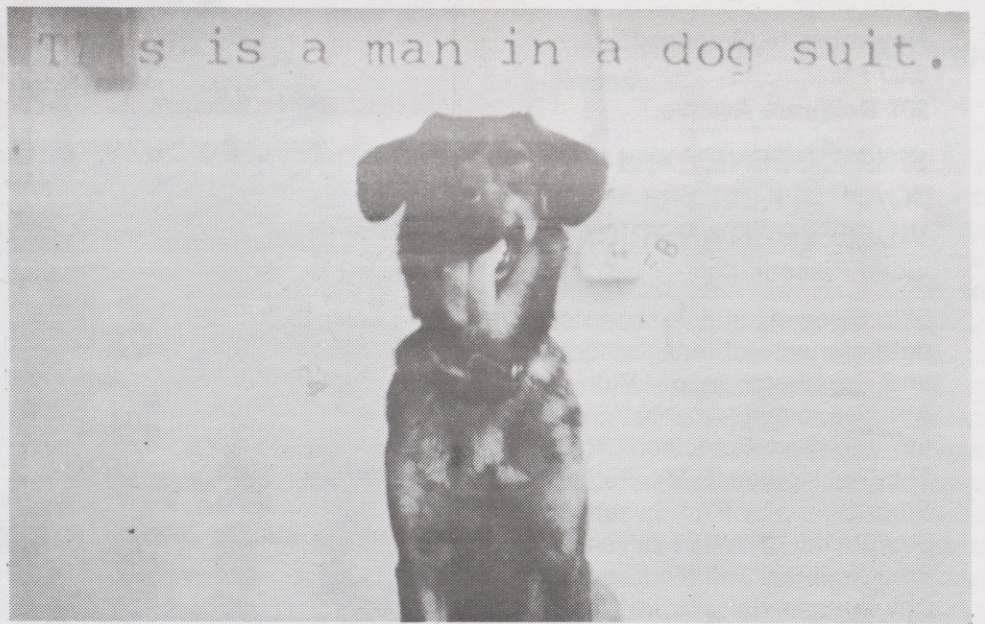
Mitchell Kriegman will present his most recent tape, *My Neighborhood*, a 30-minute tragi-comedy produced in conjunction with the TV Lab of WNET/13 in New York. In *My Neighborhood*, Kriegman portrays "K," a Kafkaesque character who speaks to the viewer (represented by the camera's point-of-view) and claims to be friendly with everybody in his neighborhood. Unfortunately, no one seems to know him as he accosts apparent strangers on the street. Through visits to My Neighborhood Bar, a dusty and near-empty place of which "K" is proprietor, and to "Mom's," a greasy spoon restaurant where he treats everybody as family members, Kriegman creates subtle and affecting shifts from humor to pathos, and an unnerving yet hilarious view of one person's world of fantasy.

Kriegman will also screen a number of earlier works and discuss his most recent projects.

Mitchell Kriegman is a "writer/performance/video artist working in television, performance and radio."

He has been an Artist-in-Residence at WNET/13's Television Laboratory in 1976, 1978, 1980 and 1982 during which time he produced *The Marshall Klugman Show*, *Likely Stories* and *My Neighborhood*. He has also been the recipient of fellowships from the MacDowell Colony, the National Endowment for the Arts Visual Arts Division and Media Arts Division, CAPS and the American Film Institute. His audiotapes, *The Telephone Stories*, were produced with a ZBS Foundation fellowship, and have been heard via special telephone hookups at the Whitney Museum, Media Study/Buffalo, the Virginia Museum of Fine Arts and at and/or gallery in Seattle. His most recently completed projects include the radio play, *Letter to Mom*, and he is currently working on a 13-part soap opera for the telephone entitled *Tele-Soap*, and on ARTDISC, a project involving the creation by artists of pieces designed especially for interactive laser videodisc.

In addition, Kriegman has produced tapes for *Mr. Mike's Mondo Video*, NBC's *Saturday Night Live* (for which he was also a staff writer), CBS's *No Holds Barred*, and ABC's late-night special, *The Fourth Network*. A published short story writer, he has contributed to *The Soho Weekly News* and is currently contributing editor for *National Lampoon*.



Images by Mitchell Kriegman



Chip Lord's *Witness*

November 11 (Friday)
8:00 PM
207 Delaware Avenue

CHIP LORD:

Opening of *Witness*, a Video Installation
(To continue through November 24)

Witness is an installation using projected slides and video, which "deals with isolation and technology, specifically television, as connections to the real world. Shot in Solana Beach, California, during February and March 1982, the slides

depict a walk on the beach, an evening at home with the TV set, and a late-night return to the beach. It features music by The Residents."

Witness was premiered at the 1982 San Francisco International Video Festival.

Chip Lord was a founding member of Ant Farm, a seminal collective of artists known for their work in architecture, design, environmental art and media. Ant Farm was responsible for some of the most memorable artworks of the

past decade, including *Cadillac Ranch* (ten Cadillacs planted nose-down along Route 66 outside Amarillo, Texas), *Citizens' Time Capsule 1975 AD - 2000 AD* (the burial of cultural artifacts in a station wagon on the grounds of Artpark in Lewiston, N.Y.), *Media Burn* (a custom-built Phantom Dream Car colliding with 42 burning TV sets at 55 mph), and *The Eternal Frame* (a reenactment of the assassination of John Kennedy in Dealey Plaza, Dallas).

Lord received a degree in architecture from the Tulane University College of Architecture and was awarded, with Doug Michels, a *Progressive Architecture* design award in 1973. He is the author of *Automerica* (1976, Dutton Press), a history of the automobile in the U.S., as well as articles for *Rolling Stone*, *Coevolution Quarterly* and *New West*, and his recent tapes include *The Amarillo News Tapes* (with Doug Hall and Jody Proctor), *Abscam (Framed)*, and *Get Ready to March!*

November 16 (Wednesday)
8:00 PM
207 Delaware Avenue

**SKIP SWEENEY and
JOANNE KELLY of
VIDEO FREE AMERICA**
Video Presentation

Skip Sweeney and Joanne Kelly are both pioneers of independent video and co-directors of Video Free America, a major media center serving the San Francisco Bay Area. They will present *My Father Sold Studebakers* by Skip Sweeney (a co-production of WNET-TV and Video Free America) and *Montage/Collage I* by Joanne Kelly (with Video Free America).

My Father Sold Studebakers — By intercutting old family photos and home movies with recent footage, *Studebakers* is simultaneously autobiography and search for identity. Sweeney's ironic and touching attempt to come to grips with a universal human dilemma — one's relationship to one's father — is a synthesis of interviews with family members and personal narrative. Sweeney's sense of humor prevails as he achieves catharsis in the process of making his tape.

Montage/Collage I is a four-channel simultaneous collection of dance-video images. These images are both originally-created dance-videos and found dance images from television. This will be the premiere of the piece. The viewing experience will be that of a densely-layered implosion of visual/kinetic images.

Joanne Kelly began working with dance and video in 1973 and is considered one of the pioneers in the synthesis of these two art forms. She has documented dance/theater in performance, as well as created video art works with dance that involve a variety of electronic special effects. In 1974, she performed real-time dance/video pieces at Merce Cunningham's Studio in New York. In 1975, during the first season of the *Dance in America* series, she worked at WNET-TV as an assistant to producer Emile Ardolino on the Twyla Tharp and Joffrey Ballet programs. Since 1976, she has continued to work on her own personal, experimental collaborations of video and dance, which have been performed at the Chicago Art Institute, Anthology Film Archives, Museum of Modern Art/San Francisco, University Art Museum/Berkeley, the Everson Museum of Art and elsewhere. In 1978, she became co-Director of Video Free America and has since been interested in working in broadcast TV and in documentary production. *Lake Tahoe: The Politics of Ecology* and *Abortion: The Divisive Issue*, which she both produced and directed, were aired on PBS in 1979. In 1980, KQED-TV/San Francisco asked her to produce and direct a modern dance special, *Images of Modern Dance*, which was a highly-acclaimed adaptation of dances for television, and in 1982, KQED again asked Kelly to create a modern dance special, *Four Dances For Television*, this time collaborating



From *My Father Sold Studebakers* by Skip Sweeney



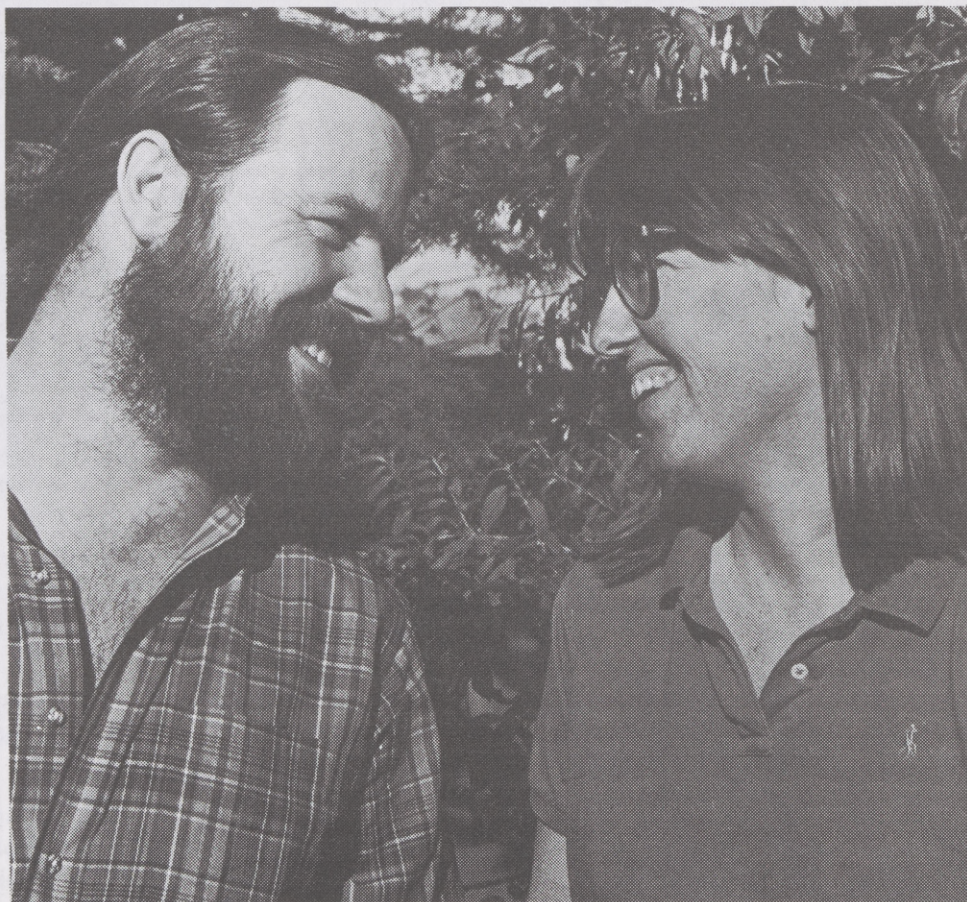
Abstract dance-video by Joanne Kelly



Collage dance-video by Joanne Kelly

with five choreographers in the creation of new works especially for the TV medium.

Skip Sweeney began working in video in 1968 and founded Video Free America in San Francisco in 1970. His work in video feedback, image processing, documentary and other styles of video making have been exhibited throughout the U.S., as well as in England, Belgium, Canada, France, Japan, Brazil, Holland and elsewhere. In 1983, *My Father Sold Studebakers* was an award-winner at the Atlanta Film and Video Festival and received a national PBS airing as a Father's Day special. He has also been the recipient of awards, grants and fellowships from the Corporation for Public Broadcasting, the Tokyo Video Festival and the National Endowment for the Arts; an Artist-in-Residence at the Exploratorium in San Francisco, and WNET-TV in NYC; and the winner of an Obie Award and a Drama Desk Award for video effects in the TV production, *Kaddish*. Sweeney's works are in the collection of the Museum of Modern Art, the Lincoln Center Performing Arts Library, the Donnell Library and Media Study/Bufalo.



Skip Sweeney and Joanne Kelly



From *Polarity* by Vernon E. Norwood and Nancy Stalnaker Norwood

November 30 (Wednesday)
8:00 PM
207 Delaware Avenue

**VERNON E. NORWOOD and
NANCY STALNAKER
NORWOOD:**

Screening and Discussion of Videotapes and Opening of *Polarity* - a Video/Sound Installation (to continue through December 14)

Polarity - "This is a work that attempts to make analogies and pose questions about our perception of a single yet meaningful concept - in this case, *Polarity*. While it has become recognized that most concepts are inherently dualistic (i.e., hot/cold, in/out, good/evil, mind/matter), this consistent dualism through its very consistency suggests thicker valencies when compounded. By suggesting the polar aspects of texture, movement, color and sound, a wider set of meanings are portrayed than normally associated with the subject.

Through the use of two monitors, one inverted, projecting the same set of images, all imagery and movement generate consonant/dissonant structure. This structure is used in conjunction with at first simplistic formal elements, then more complex formal-sociological elements to establish a progression of tension and resolution. The element of sound, incorporating stereo techniques above and below the viewer becomes distinct and equal to the visual elements in the orchestration of space, rhythm and the dynamics of the piece. By focusing on the tritone interval or raised fourth, the oc-

tave is consistently represented as two equal and ambivalent tetrachords. This serves as reinforcement to the strategy of representing opposites as valencies instead of direct relationships."

Preceding the opening, the artists will present and discuss a number of recent videotapes, including *Still Life* (1982, color, 8:00); *Window Traffic* (1982, color, 2:30); *Roots* (1982, color, :30); and *Point of Reference* (1983, color, 20:00).

Nancy Stalnaker Norwood received her BFA in Photography from the Memphis Academy of Arts and her MFA from the Visual Studies Workshop, Rochester, New York, where she is currently Media Program Coordinator and Video Instructor. She has taught painting, photography, film and video to groups of many age levels since 1973. Her videotapes and installations have been exhibited throughout New York State, and she has lectured at the University of Vermont in Burlington and at SUNY/Buffalo.

Vernon E. Norwood, a composer and percussionist, studied music with Terry Hulick, Tom Lonardo and Frank Pole of the Memphis Symphony, as well as at Memphis State University. He has toured and performed with avant-garde, orchestral and commercial groups nationwide. He has collaborated on numerous video projects, as well and worked as an audio engineer, freelance studio musician, engineering aide and advisor to and instructor at the Visual Studies Workshop Media Center in electronic maintenance and fabrication.

December 7 (Wednesday)
8:00 PM
207 Delaware Avenue

LYNN HERSHMAN:

Presentation and Discussion of *Duchamp, C'est La Vie* - An interactive videodisc on the life and times of Marcel Duchamp.

"As early as 1920, Marcel Duchamp was experimenting with optical discs; his ROTATIVE DEMISPHERES were looked upon as "mechanical belly-dancers." How appropriate now to create a videodisc about his prophetic work. DUCHAMP C'EST LA VIE is designed to take advantage of this correspondence by integrating the artist's concepts with videodisc technology. His belief in "spectator involvement" inspires portions of the program to be interactive, requiring the viewer to participate by stop-framing, fast-forwarding, and retrieving specific images. Interactive segments are noted with an asterisk (*) in the following treatment. The disc itself will be stamped in the pattern of one of Duchamp's ROTORELIEFS, transforming it into a multiple-edition sculpture.

SECTION I moves backwards in time (1924-1902) from the moment Duchamp publicly "ceased" to produce art objects to his very first oil painting, *LANDSCAPE AT BLAINVILLE*. Duchamp's major works—*LARGE GLASS*, *NUDE DESCENDING AS STAIRCASE, TU M'*, the *READYMADES*, and *ROSE SELAVY*—are discussed in the context of such specific influences and corollary artworks as the Armory Show, the Dada movement, the mechanized stories and poetry of Raymond Roussel and Alfred Jarry, and the chronophotography of Jules Etienne Marey.

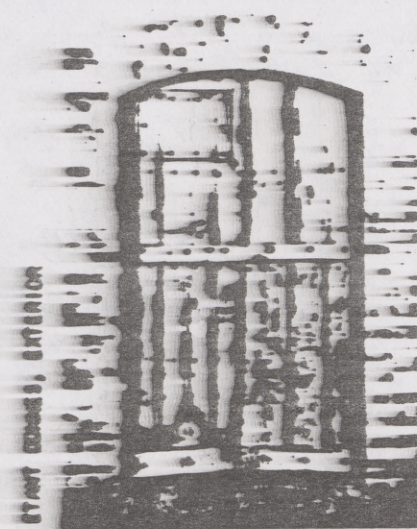
This section introduces the two-member cast (a female curator and Rose Selavy) and includes the first of two short, live-action sequences. Indigenous music will be selected for all sections; music for SECTION

I will be by Erik Satie and Virgil Thompson.

SECTION II moves forward in time (1924-1968) from the *LARGE GLASS* (completed) to Duchamp's death. Film clips from the 1924 Surrealist comedy *ENTR'ACTE*, which stars Duchamp, Man Ray, and Satie, introduced the themes of "chance" and "chess" that are central to so much of Duchamp's work, including the *MONTE CARLO BOND*, the *ROTORELIEFS*, and *ANEMIC CINEMA*. Again, the reciprocal influences of Duchamp and his contemporaries are stressed. SECTION II builds to Duchamp's final piece, *ETANT DONNES*, the alchemical culmination of his life work. Music will be by John Cage.

SECTION III begins with Duchamp's death in 1968 and progresses to the present (+), dealing with Duchamp's influence on successive generations of artists. The second live-action sequence is a staged reunion of Teeny Duchamp, John Cage, Arturo Schwarz, Robert Rauschenberg, Jean Tinguely, Nam June Paik, and others. New works by video artist Paik and composer Brian Eno will be commissioned for this section."

Lynn Hershman is a California-based artist whose various activities include environmental projects, photography, film, video and narrative printed matter. She has also been: Founder and Director of *The Floating Museum*, an alternative art space that existed 'without walls'; Visiting Professor at the Art Departments of the University of California/Berkeley, San Jose State University and the California College of Arts and Crafts; a freelance film/art critic; and an independent producer and consultant to film and video projects. Her works have been exhibited throughout the U.S., as well as in France, Italy, Australia and Holland. Hershman received her MFA from San Francisco State University and is presently a PhD candidate at Walden University.



Images by Marcel Duchamp via Lynn Hershman

New Music



Bicyclists perform *Travelon Gamelon* by Richard Lerman in Zagreb, Yugoslavia.

October 2 (Sunday)

RICHARD LERMAN New Music

Boston composer and filmmaker Richard Lerman will give two performances of experimental music and mixed-media. The first will be an afternoon performance of the promenade version of *Travelon Gamelon* for amplified bicycles in Delaware Park. The second will be a concert of recent works in the evening at Media Study/Bufalo.

The schedule:

**2:00 PM - 3:00 PM
Delaware Park**

**Travelon Gamelon -
Promenade Version**

"I call it *Travelon Gamelon*," the composer explained, "It's a piece in which the music consists of the amplified sounds bicycle spokes make when they turn. What we've done here is to attach a little plastic piece to the spokes, and the sound is enlarged through a battery system that powers this little megaphone-shaped amplifier fixed to the handlebar of your bicycle. I got the idea listening to a gamelon orchestra from Thailand. It occurred to me that the percussive sounds of the gamelon orchestra sounded a little like what we used to hear when we put a bubble gum card between the spokes of our bicycle as kids."

—*The Minneapolis Star*

"Lerman is best known for *Travelon Gamelon*. He was awarded a Ford Foundation grant to perform *Travelon* at festivals in Zagreb and Split, Yugoslavia, last year. By amplifying the sounds of spokes, chains and brakes of bicycles ridden through the streets, he recreates the rhythmic sounds of a Thai gamelon, or percussion orchestra... 'This piece is a way to

bring modern music literally out to the streets," he says. "It's a gamelon you can travel on."

—*Metroguide*, Boston

The Buffalo performance of *Travelon Gamelon* will be scored for up to 25 bicyclist/performers. For further information about participating, or about the route *Travelon Gamelon* will take through Delaware Park, contact John Minkowsky at 847-2555.

**8:00 PM
207 Delaware Avenue**

Richard Lerman will perform a series of recent compositions:

Entrance Music with Spring Steel - for metal instruments, tape delay and self-built microphones

Sections for Screen, Performers and Audiences - film with performance and tape

Third Book of Exercises - film with performance

Incident at Three-Mile Island — perhaps an Elegy for Karen Silkwood - a theater piece for performers, amplified tuning forks and laser light

Approaching Ground Zero - for performers and bowed self-built instruments.

Richard Lerman has been a member of the Film and Performance Faculty at the Boston Museum School since 1973, and a Fellow at the Center for Advanced Visual Studies at M.I.T. since 1981. His films, environmental pieces, sound installations and performances have been exhibited extensively throughout the U.S., as well as in Holland, Belgium, Yugoslavia, Germany and England. A recording of *Travelon Gamelon* was released on Folkways Records in 1982, and he has been an Artist-in-Residence at Real Art Ways in Hartford, Connecticut.

**October 19 (Wednesday)
8:00 PM
207 Delaware Avenue**

ERIC ROSS: Multi-Media Concert

Eric Ross, an American composer, who works in a contemporary idiom will present a multi-media concert of his original works for acoustic and electronic instruments. The performance will feature processed synthesized videotapes and stills by Mary Ross, a professional photographer and video artist. Mr. Ross will be accompanied by noted percussionist J. R. Mitchell.

Ross will perform works from his first album on Doria Records - *Electronic Etudes (Op. 18)* and *Songs for Synthesized Soprano (Op. 19)* - and a new work, *Concerto (Op. 24)* for synthetic orchestra.

"The *Electronic Etudes* are virtuoso studies in the resources of the

electronic studio and in the special relationship between real, processed and synthetic instruments and sounds. Each Etude has a different form and content. They should be listened to as pieces of pure music."

"The *Soprano Songs* portray complex and varying psychological moods and states of being. The processed voice is used as timbre, color, texture and for its expressive qualities. The entire cycle of songs is unified by the presence of derivations from a single tone row."

—Eric Ross

Eric Ross received his B.A. and M.A. from the State University of New York, studied piano with Jean Krantz-Thomas and has been involved with advanced electronic composition and synthesis since 1977. He is a composer, performer, teacher and lecturer on modern music and has performed widely in both the USA and Europe. Last season, he gave the world premiere of new work at Lincoln Center in New York City.

Mary Ross has been involved in process video synthesis as a means of personal expression since 1977. She has performed and exhibited in Europe and the USA and her works are in the permanent collections of the Lincoln Center Library for Dance, the Bibliotechque Nationale in Paris and the Zurich Kunsthau. This year she was the recipient of a National Endowment for the Arts grant to produce multi-media works.

J. R. Mitchell is known and respected as a percussionist, composer, ethnomusicologist and lecturer on modern music. He has worked with such artists as Archie Shepp, Sonny Stitt, Reggie Workman, Byard Lancaster, Sun Ra, Jaki Byard, Jackie McLean and many others. He has taught at Ohio State University, Northeastern University, and the College of New Rochelle. At present, he is Artist-in-Residence at the University of Massachusetts, Amherst, and producing artists for Doria Records and Music Inn Studios in New York City.



Eric Ross



Chris Massey of ATMO

**October 26 (Wednesday)
8:00 PM
207 Delaware Avenue**

ATMO - New Music Concert

The New Music Ensemble ATMO (formerly Atmosphere) consists of:

Chris Massey - drums, berimbau, thundersheets (Buffalo, NY)

Brian Gephart - saxophones, wood flutes, voice (Bloomington, Indiana)

Dave Gordon - Jupiter 8 synthesizer, Moog synthesizers, organ, piano (Chicago Illinois)

Bill Frisell - guitars (New York, NY)

ATMO has been active since 1977, having its roots in Boston, Massachusetts, as all members are alumni of the Berklee College of Music. For the past six years, ATMO has performed extensively in the Eastern U.S. Individually, each member has been able to pursue a solo career as well, with tours in Europe, Mexico, Jamaica and the British West Indies. Collectively, members of the band have performed with such notables as Michael Gibbs, Jan Garbarek, Robert Creeley, Eberhard Weber, the Bill Sebastian Light Synthesizer, Kenny Wheeler, Tom Varner, Chet Baker, Charlie Mariano, Gary Burton and Jimmy Knepper.

With their experience in a variety of styles of music (jazz, reggae, jazz-rock, classical, new music and multi-media), ATMO members have created a uniquely appealing and energetic style of music all their own. Their first album, *Atmosphere* (Willow Records) met with high critical acclaim, and their second album (yet to be released on Rough Trade Records) is a collaboration with poet Robert Creeley, which had its performance debut in Buffalo's Bethune Gallery.



Brian Gephart



Dave Gordon



Bill Frisell



**November 4, 5 and 6
(Friday, Saturday, Sunday)**

NEW YORK STATE NEW MUSIC NETWORK

At the Albright-Knox Art Gallery and Media Study/Buffalo

Media Study/Buffalo and the Albright-Knox Art Gallery will present *New York State New Music Network*, presented by the New York State Council on the Arts with the cooperation of Meet the Composer, Inc. Buffalo will be the premiere site for this series of performances by The Group for Contemporary Music, The New Music Consort, The Harmonic Choir, Steve Reich and Musicians, The World Saxophone Quartet, Muhal Richard Abrams, Ursula Oppens and David Van Tieghem.

SCHEDULE OF EVENTS

**Friday, November 4
8:00 PM**

**Media Study/Buffalo
207 Delaware Avenue**

The Harmonic Choir

The Harmonic Choir has transplanted to this country one of the world's most unusual vocal arts, based on ancient Tibetan and Mongolian practices. In what founder-director David Hykes terms "harmonic music", the performers produce a fundamental tone and then, by extremely precise control of the abdominal muscles, chest, and vocal apparatus, simultaneously project a higher tone or tones. In

this way, each singer effectively produces chords.

At its appearance on tour, the Harmonic Choir will perform Mr. Hykes' *Hearing Solar Winds*, Parts 1-8 (1982).

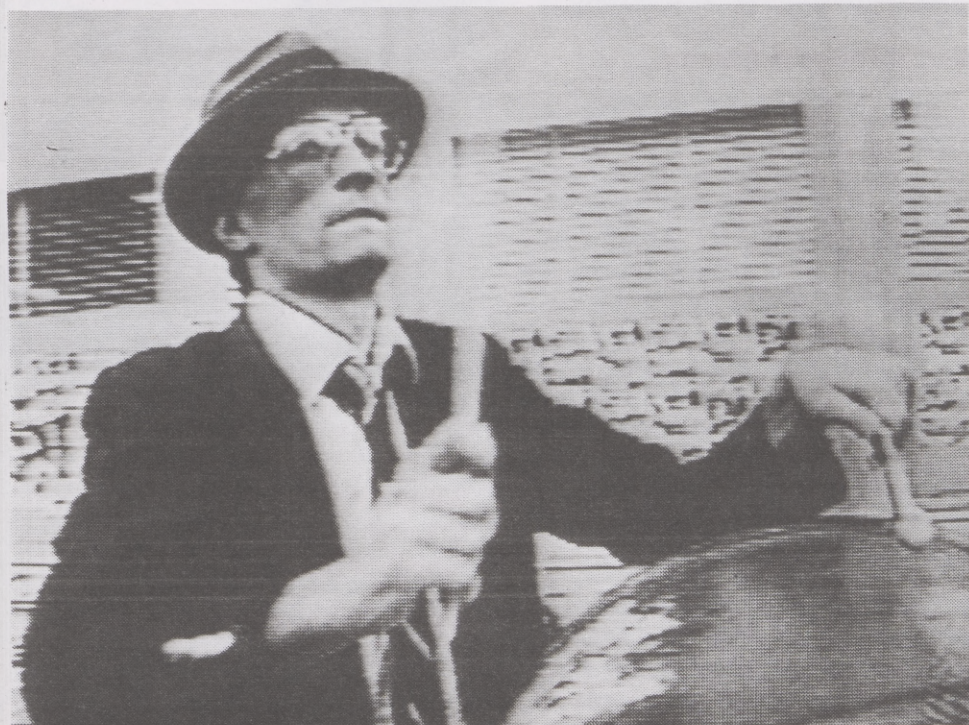
"Hearing [the Harmonic Choir] is an experience everyone should have at least once." (N.Y. Times)

David Van Tieghem

David Van Tieghem enjoys a dual career as a virtuoso percussionist, playing everything in sight, and as an actor. Since studying percussion at the Manhattan School of Music, he has worked with innumerable ensembles in the music and dance worlds. As an actor, he has appeared at Joseph Papp's Public Theatre, and plays several roles in the television operas of Robert Ashley. Mr. Van Tieghem has been presenting his spectacular and startling solo percussion-theatre performances since 1977 at leading arts centers in North America and Europe. A recording of his music will be completed this year.

He will be performing his composition "Message received ... proceed accordingly (A Man and His Toys)."

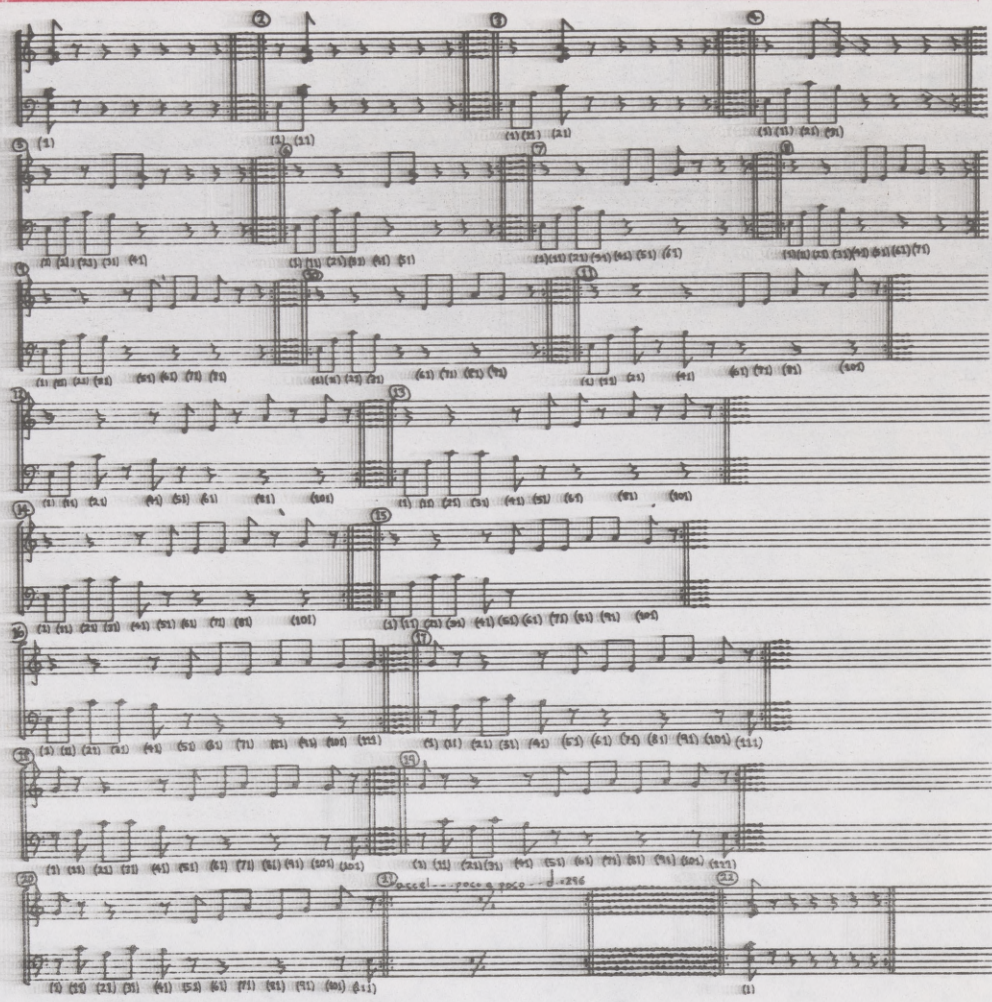
"An amazing concentrated performer ... a meticulous and zany sense of timing ... [a range from] ... manic comedy to intense seriousness and back again ..." (Soho News)



David Van Tieghem from the videotape, *Ear to the Ground* by John Sanborn and Kit Fitzgerald



Steve Reich performing *Pulse Music* (5/69) at the Whitney Museum of American Art



Pulse Music (5/69) - partial score

**Saturday, November 5
3:00 PM
Albright-Knox Art Gallery
Ursula Oppens**

Ursula Oppens' amazing versatility is reflected in the immense breadth of her repertoire, which ranges from traditional music to compositions written especially for her. She won first prize in the International Busoni Competition, and received the Avery Fisher Prize, the Diploma of Honor of the Academia Chigiana (Siena, Italy), and the 1979 Record World Prize. Ms. Oppens has performed with major orchestras including the N.Y. Philharmonic, has recorded extensively, and has been heard frequently as a founder-member of the distinguished contemporary music ensemble *Speculum Musicae*.

"She is a complete keyboard technician and a complete artist... [a performance] full of warmth and impulsiveness and color..." (Boston Globe)

Ursula Oppens will play Elliott Carter's *Night Fantasies*; Frederic Rzewski's *North American Ballads*; and a new work by Anthony Davis.

Muhai Richard Abrams

Pianist, composer, historical lecturer, teacher, member and co-founder of the Association for the Advancement of Creative Musicians (AACM), versatile Mr. Abrams and the AACM are responsible for some of the truly original music of jazz's last 20 years. Mr. Abrams has played and/or recorded with a host of noted musicians, including Max Roach, Dexter Gordon, Art Farmer, Clifford Jordan, Sonny Stitt, Woody Shaw, Anthony Braxton, the Art Ensemble of Chicago, James Moody, Eddie Harris, and many others.

"A marvelously fluent pianist... [whose] music picks up the cacophonous street noise, the wind from the lake and the poetic spirit and burbling rhythm of black urban life." (Newsweek)

The World Saxophone Quartet

The seven-year-old *World Saxophone Quartet* has become one of the most innovative and advanced ensembles in the field. In addition to combining their unique talents in the Quartet, its virtuoso members—Hamiett Bluiett, Julius Hemphill, Oliver Lake, and David Murray—each have independent careers making important contributions to improvised music. The *World Saxophone Quartet* originated in a concept by Ed Jordan, Director of Jazz Studies at Southern University, New Orleans.

"Superior talents [combined] to fashion a unique and richly varied music." (Downbeat Magazine)



Steve Reich

**Saturday, November 5
8:00 PM
Albright-Knox Art Gallery**

Steve Reich and Musicians

The ensemble *Steve Reich and Musicians* was formed in 1976 by composer Steve Reich to unite com-

position and performance. Since then, the internationally-famous group has grown from 3 musicians to as large as 40. Reich's remarkable style, variously described as "trance music," "phase music," "pulse music," and "minimal music," fuses a vast variety of the world's musical cultures. It emphasizes rhythm: as melodic patterns are hypnotically repeated, subtly-changing rhythmic relationships inexorably generate new patterns over long time spans. Steve Reich's success in appealing to listeners from all areas of musical life is an unprecedented achievement.

The ensemble will perform five compositions by Steve Reich: *Clapping Music*, *Piano Phase*, *Drumming* (Parts I and III), and *Vermont Counterpoint*.

"Absolutely spellbinding... it challenges all past assumptions about the goals of art." (Washington Post)

**Sunday, November 6
3:00 PM
Albright-Knox Art Gallery**

The Group for Contemporary Music

The Group for Contemporary Music was the first contemporary music ensemble to find a home in major American university. Its 21 years of concerts in New York have been one of the most important forums for new music, and its numerous recordings have made available the works of many of the major American composers. "The Group", now in residence at the Manhattan School of Music, is still

led by its original composer-performer-directors, Charles Wuorinen and Harvey Sollberger, together with Nicolas Roussakis, who joined them in 1971. Regular performers of the Group who will also be featured on the Network are Anand Devendra, Benjamin Hudson, and Fred Sherry.

Program: Weekend I: *Flute Variations I and II* (Wuorinen); *Three Pieces From Chu Yu* (Fukushima); *Angel and Stone* (Sollberger); *Fantasia Brevis* (Luening); and *Piece in Two Parts* (Wolpe).

Weekends II and III: *Compositions for Four Instruments* (Babbitt); *Trio* (Sollberger); *Piece in Two Parts* (Wolpe); and *Fortune* (Wuorinen).

"The performers are among the finest interpreters of contemporary music anywhere." (Musical America)

The New Music Consort

In eight seasons, the New Music Consort has performed over 300 contemporary works, of which 30 were written for them, and many of which are becoming available through its extensive recordings. Its annual performances in New York and its nationwide tours have become a fixture in cultural life. The busy ensemble is led by its founder-directors, percussionist Clair Heldrich and cellist Madeleine Shapiro.

For the Network tour, the New Music Consort will be represented by its core of virtuoso percussionists, whose program will include *Double Music* (Cage and Harrison); *Ride of the Black Sun* (Anne Lebaron); *Third Construction* (Cage), and a new work by Lukas Foss.

"One of the indispensable components of New York's musical life." (The Village Voice)

—Notes by Joel Sachs

**Series Ticket - \$12.00
Per concert at the door - \$4.00**

Evenings for New Film

This continuing series of presentations by major North American and European filmmakers is co-sponsored by the Albright-Knox Art Gallery, the Center for Media Study of the State University of New York at Buffalo, and Media

Study/Buffalo. All programs will begin at 8:30 PM at the Albright-Knox Art Gallery. Admission: \$2.50, \$2.00 for students, senior citizens and gallery members.



Filmmaker Patricia Gruben.

Photo: K. Tougas

September 23 (Friday)
8:30 PM
Albright-Knox Art Gallery

PATRICIA GRUBEN

Sifted Evidence (1982)

A film by Patricia Gruben. With Maggi Jones, Doug Innis and Susan Huycke. Color. 42 minutes.

The Central Character (1978)

black & white/sound/16 min.

"A woman is telling the story of how she went to Mexico looking for an obscure archeological site; how she met a man who promised to take her there; how they stayed together locked in cross-purposes and misunderstandings — how, but never why. The central event has been reconstructed through stills, narration, and enactment by two performers in a tableau limited by the boundaries of the front projection screen."

—Patricia Gruben

"Patricia Gruben's striking featurette starts like a parody of anthropological film and turns into a hallucinatory subjective account of one woman's Mexican misadventure. Among the most assured experimental narratives of the early '80's, *Sifted Evidence* makes particularly brilliant use of Syberberg-style front-screen projection."

—J. Hoberman, *Village Voice*

Canadian filmmaker Patricia Gruben has been involved over the past ten years in a broad range of independent and commercial film and television productions. Following graduate work in film at the University of Texas, Gruben served as a model builder, props person and art director on several narrative features and as second unit camera on a number of documentaries. By the mid-seventies, Gruben had moved to Ontario where she began directing short subjects for televi-

sion while continuing to work on commercial projects for film and television. Her credits include art director on Paul Lynch's *Prom Night*, set director for *Second City*, scriptwriter for tv documentaries on Morocco and North Yemen and assistant art director for the National Film Board drama *A Choice of Two*, among others.

Over the past five years, Gruben has turned her attention to independent production. Her two most recent films, *The Central Character* and *Sifted Evidence*, bear the mark of Gruben's technical expertise across a number of film crafts while exhibiting strong thematic concerns with visual perception, relationships between textual materials and imagery, and narrative construction. These films have been widely screened with festival presentations at Athens (where *Sifted Evidence* won this year's "Golden Athena" for Best Experimental Narrative), Chicago Film Festival, Montreal Festival of New Cinema, Edinburgh Film Festival, Flaherty Film Seminar and this year's New York Film Festival. Reviews of Gruben's work have appeared in *Fuse*, *Village Voice* and *Chicago Film Reader*. Her own articles on film, video and photography have been published in *Centrefold*, *Fuse* and *Independent Eye*. Patricia Gruben resides in Vancouver, B.C. and teaches at Simon Fraser University where she is Assistant Professor of Film.

October 14 (Friday)
8:30 PM
Albright-Knox Art Gallery

MICHAEL OBLOWITZ

King Blank (1982)

Directed by Michael Oblowitz. With Rosemary Hochschild, Ron Vawter, Will Patton and Pete Richardson. Black and White. 88 minutes.

"*King Blank* was originally entitled *The Third Person*. I conceived the idea soon after the death of Roland Barthes. It was never clear to me to what degree his death was a suicide as opposed to an accident. I wanted to make a film that dealt with language, sexuality and death."

—Michael Oblowitz

"No escape. A worn-out couple in a motel at Kennedy Airport. Two days and two nights of argument, defeat, injury and violence. The man caught in a trap of psychotic self-deception, the woman resigned to the unresolvable contradiction of her existence. Unable to articulate the circumstances of her daily life or to face up to it, she seeks refuge in bizarre behaviour and gets into a vicious circle from which there is no escape. A story? Hardly. A series of meetings, confrontations, terribly brutal, between a man and a woman."

—Louis Skorecki,
Cahiers du Cinema

King Blank is the first feature-length film by South African born filmmaker Michael Oblowitz. A leading figure of New York's burgeoning lower Manhattan "new wave" cinema, Oblowitz has been active as a cinematographer and filmmaker since the mid-seventies, and more recently as a writer and lecturer. He has shot independent films for Rosa von Praunheim, Becky Johnston, Lizzie Borden and Melvie Arslanian, among others. His own films include *Is-Land*, *Too Sensitive to Touch* and *Minus Zero* (included in our "New Films, New York" series in fall of 1980). Oblowitz recently received a retrospective of his work at the ICA in London, and his films have continued to be featured at major film festivals including the Berlin Film Festival, Edinburgh Festival, Montreal Festival of New Cinema, Toronto Festival of Festivals and Hyeres Film Festival.

Oblowitz has written for *Cover* and *Wedge*, and he has lectured at Columbia University and U.C.L.A. Articles on his work have appeared in *Cahiers du Cinema*, *Framework*, *City Limits*, *Variety* and *Time Out*, among others.

November 10 (Thursday)
8:30 PM
Albright-Knox Art Gallery

JOHAN VAN DER KEUKEN

Iconoclasm — A Storm of Images (1982)

A film by Johan van der Keuken. In Dutch with English subtitles. Color. 85 minutes.

"... I didn't want to make a documentary (I seldom do). What I wanted to make was a Milkyway-on-the-screen, a fictive place where the world comes in and out, a place where a number of lives cross their paths. A constant movement in an inwards and outwards direction."

—Johan van der Keuken

"This may be an extremely personal opinion, but to me Van der Keuken's work — and particularly his later work — constitutes one of the few true 'action' points on the contemporary film scene. He doesn't make it easy for the viewer — as indeed he never did. But whoever follows him in his work cannot help seeing and feeling that right here something is 'happening.' Seeing Van der Keuken is an event in itself."

—Dr. H. S. Visscher,
"The Lucid Eye"

Johan van der Keuken is a major non-fiction filmmaker who has made over thirty films in his twenty-five years of work in film. Born in 1938 in Amsterdam, Van der Keuken as a teenager worked in still photography publishing his first studies, *We Are 17*, in 1955. He studied film in Paris at IDHEC and made his first short film in collaboration with James Blue and Derry Hall. In 1962 he completed four short films on Dutch artists for television. His first important work came in a series of documentaries Van der Keuken made in the mid-sixties: *Blind Child*, *Beppie*, *Four Walls* and *Blind Child 2*. In the late sixties, he documented the work of Ben Webster in Europe, made a collaborative film with Dutch artist Lucebert, and completed the more experimental *The Spirit of Time* ("a panorama of different states of mind which shape our society"). In the seventies Van der Keuken expanded the scale of his work in producing the three feature-length parts of *Triptych North-South*, his immense collagist reflection upon life in Northern and Southern Europe, Africa, and North and South America. His most recent work includes *The Way South*, a 2½ hour "chronicle of emigration" and *Iconoclasm — A Storm of Images*.

Independent Film

Media Study/Buffalo's continuing series of presentations by independent filmmakers and screenings of independent films.

Admission: \$2.00 for each event.



Eagle Pennell with Lou (left) and Sonny (right); from *Last Night at the Alamo* (1983).

Photo: Eric Edwards

September 16 (Friday)
8:00 PM
207 Delaware Avenue

JONATHAN ROSENBAUM

"This is Not That: The Plight of New Narrative Cinema" (Lecture)

You Are Not I (1981)

A film by Sara Driver. Story by Paul Bowles. With Suzanne Fletcher. Black and White. 50 minutes.

"What do we include and exclude from consideration when we use terms like avant-garde film and experimental film today? At a time when most European arthouse fare consists of conventional narrative forms and most avant-garde orthodoxies tend to omit or mistrust narrative forms of all kinds, what kind of space can be claimed for the experimental narrative which seems to exist in between these extremes?"

"Sara Driver's *You Are Not I*, which will provide the major focus of this lecture, offers a superb case in point of the kind of new narrative cinema that eludes most of the popular institutional categories for classifying experimental work in film. Too short to comprise a feature, too long to qualify as a short, it bears certain resemblances to European art films of the Fifties and Sixties — in its cinematography, original use of sound (including offscreen narration) and narrative ambiguity. Although adapted quite closely from a Paul Bowles short story of the same title, it shares a certain kinship with most of the interesting experimental work in film currently being done by women—e.g., Chantal Akerman, Marguerite Duras, Ulrike



Filmmaker Sara Driver.

Photo: Robin Holland

Ottinger, Jackie Raynal, Leslie Thornton—by focusing on the question of female identity, an area in which mirror (and mirror-structures) and the issues of schizophrenia become central. (By contrast, it might be argued that much of the current experimental work in film being done by men focuses on male possessions: This is my house, my life, my woman, my dog, my art...)

"*You Are Not I* is a striking and memorable, but as an instance of the new narrative cinema, it is hardly unique or isolated. It will serve in the lecture as a focal point for a more general discussion of some of the more interesting directions that

are being explored in the new narrative cinema."

—Jonathan Rosenbaum

Jonathan Rosenbaum is the author of *Moving Places: A Life at the Movies* (Harper Colophon, 1980), *Midnight Movies* (in collaboration with J. Hoberman, Harper Colophon, 1983), and the forthcoming *Film: The Front Line 1983* (Arden Press). He also writes about film for several magazines, translated Andre Bazin's *Orson Welles*, edited publications about Jacques Rivette and Jean-Marie Straub and Daniele Huillet, and is currently teaching film at the University of California, Santa Barbara.

October 3 (Monday)
8:00 PM
207 Delaware Avenue
EAGLE PENNELL

Last Night at the Alamo (1983)

Directed by Eagle Pennell. With Sonny Davis, Lou Perry, Steve Matilla and Tina Hubbard. Black and White. 80 minutes.

"*Last Night at the Alamo*... is the story of a character nicknamed 'Cowboy,' an easy-go-lucky barroom hero who's a friend and idol of the bar's patrons. When their favorite watering hole is about to be bulldozed, Cowboy is called upon to save the day. Explains Pennell, 'Cowboy is somebody running out of time, who's been passed over by time.' As Cowboy chugs beer, makes his move on the girls, and tries to find a way to keep the Alamo open, his life and the lives of his friends begin to come apart. With obvious allusions to the Battle of Alamo, the film traces the demythologization of the cowboy."

—Houston City Magazine,
November 1982

Last Night at the Alamo, which premieres this fall at the New York Film Festival, is the second feature by Texas independent filmmaker Eagle Pennell. The film comes as a follow-up to the critically acclaimed *The Whole Shootin' Match*, Pennell's \$15,000 feature completed in 1978. *Shootin' Match* was itself made on the heels of an earlier work, *Hell of a Note*, a short that Pennell showed theatrically in Austin and used in his efforts to raise funds for the feature. All three films use the same cast of non-professional actors, a fact which accounts for the strength and directness of performances in Pennell's work. Together the films form a sort of regional trilogy in which Pennell is able with warmth and humor to comment upon the dislocations caused by the urbanization of rural American culture.

Pennell's films have been presented at several major film festivals including the U.S. Film Festival (where *Shootin' Match* received the Jury Prize), Berlin International Film Festival and New Directors New Films in New York. *Shootin' Match* was sold for broadcast on Dutch and German television and more recently was shown on the 4th Channel in Great Britain. Reviews and articles on Pennell and his work have appeared in the *New York Times*, *American Film* and *Texas Monthly*.

October 7 (Friday)
8:00 PM
Katherine Cornell Theater

KATHY ROSE

Primitive Movers (1982) multi-media performance with live dance and animated film/30 min.

Strange Ditties (1983) multi-media performance with live dance and animated film/20 min.

The Mysterians (1972) color/sound/6 min.

Pencil Bookings (1978) color/sound/14 min.

"By creating and projecting her own animated dance company, and then by joining them in a tribal dance to the musical backdrop of a percussive, electronic soundtrack, Kathy Rose makes *Primitive Movers* a three-dimensional movement experience in which the animation takes on a higher level of theatricality and the dance glows with visual richness."

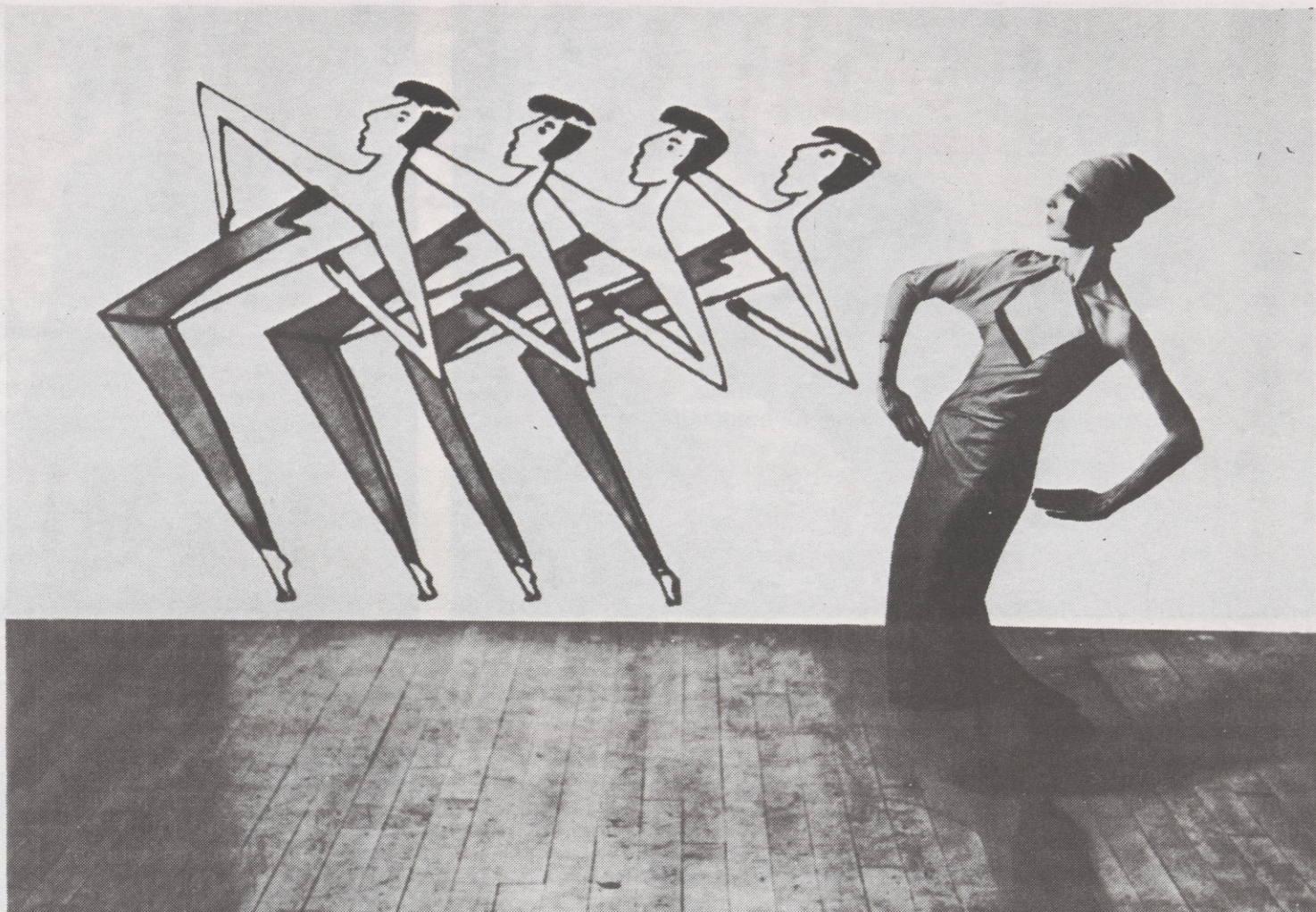
—Visions, April 1983

"... more than daring ... amazingly odd, peculiarly powerful and wierdly effective ... a wonderfully bizarre amalgam of dance and avant-garde cartoons that is altogether different from the usual modern dance performance ... a combination so striking you wonder why someone didn't capitalize on it decades ago."

—Valerie Scher (dance critic),
The Philadelphia Inquirer

Born in New York City in 1949, Kathy Rose studied filmmaking at the Philadelphia College of Art and received her MFA in animation from the California Institute of the Arts. While in college Rose began her involvement with dance by studying and performing with the multi-media dance company, *Group Motion*. She continued to work independently in film and produced a number of award-winning animated shorts. Her films were included in the New York Film Festival, Edinburgh Film Festival, received the Gold Hugo and Silver Plaque from the Chicago Film Festival and First Prize at the Ottawa Animation Festival. The films have been broadcast several times on WNET in New York, and reviews have appeared in *Take One*, *Sightlines*, *Media & Methods*, *New York Times* and *The Filmmakers Newsletter*. Kathy Rose resides in New York. She teaches animation at the School of Visual Arts and Pratt Institute and offers private classes in dance. This fall Rose is on tour with her recent multi-media performance work. In addition to her program here, she will perform at Vanderbilt University, the Rhode Island School of Design, Harvard University and the Museum of Modern Art.

This program is presented in cooperation with UUAB Cultural and Performing Arts and with Hallwalls Gallery.



Kathy Rose in *Primitive Movers*.

October 21 (Friday)
8:00 PM
207 Delaware Avenue

MICHAEL WALLIN

Along the Way (1983) color/sound/20 min.

Fearful Symmetry (1981) color/silent/15 min.

Monitoring the Unstable Earth (1980) color/sound/20 min.

Cool Runnings (1981) color/sound/13 min.

Sleepwalk (1973) color/sound/12 min.

Kali's Revue (1972) color/sound/8 min.

Decodings (work-in-progress) black & white/sound/10 min.

"Wallin in a comical, visual poet. In *Monitoring the Unstable Earth*, he utilizes the contrast between collapsing buildings and the Utah salt flats to show the fragility of our civilized world. *Fearful Symmetry* employs an interesting single-frame animation technique to give life to solid objects. *Cool Running* is a film about Jamaica set to reggae music."

It is noteworthy as an ethnographic effort. *Sleepwalk* is a personality dissection of three friends who are both arrogant and self-conscious in their vocal and their visual mannerisms."

—Linda Gross,
Los Angeles Times

San Francisco filmmaker Michael Wallin studied with Bruce Baillie, Peter Kubelka and James Broughton and has been making films since the late sixties. His work has been presented in numerous screenings in this country and in Europe with one-person shows at Pasadena Film Forum, SWAMP (El Paso), The Cinematheque (San Francisco) and the Academy Screening Room (Philadelphia). Reviews of his films have appeared in *Artweek* and the *Los Angeles Times*, and his drawings were recently published in *Idiolects*. Wallin has taught filmmaking at California College of Arts and Crafts (Oakland) and Antioch College/West (San Francisco). He is currently the Manager of Canyon Cinema in San Francisco, the largest distributor of independent film on the West Coast.



Michael Wallin at Canyon Cinema.

Photo: Ed Kashi

October 28 (Friday)
8:00 PM
207 Delaware Avenue

SANS SOLEIL (Sunless)

Sans Soleil (1983)

A film by Chris Marker. French with English track. Color. 100 minutes.

"Much in the line of 'documented point of view' formula (coined by Jean Vigo), *Sans Soleil* would appear to be a reflection of the themes of time and memory, though one viewing doesn't seem sufficient to determine if the film has a discernible center. Rather, Marker has 'composed' his work, in a musical sense (The title 'Sunless' refers to a song cycle by Modest Mussorgsky). Though one may not see the point of it, the audiovisual melody casts its spell."

"Marker invents a fictitious veteran cameraman who has travelled extensively and who corresponds regularly with the female commentator (Florance Delay in the French version, Alexandra Stewart on the English track), to whom he confides his impressions. The poles of his wanderings are Japan, a civilization bloated by technological advances, and some of the most wretched corners of Black Africa; but there are also digressions to Iceland, France and San Francisco, where the protagonist conducts an obsessive pilgrimage to the sites used by Alfred Hitchcock in *Vertigo*."

—Variety, April 1983

Sans Soleil is the most recent feature film by the French non-fiction filmmaker Chris Marker. A major film artist, his other work includes *Letter from Siberia*, *Cuba Si!*, *La Jetee* and *Le Joli mai*. Marker is generally associated with the "Left Bank" group of French filmmakers (Alain Resnais, Agnes Varda, Jean Cayrol, Henri Colpi). Little is known of the background or personal life of this reclusive artist.



from Eric Jensen's *The Darkening Close* (1983).



Sexual confrontation in Jon R Hand's *Composition* (1983).

November 17 (Thursday)

8:00 PM

207 Delaware Avenue

MACROZOOM:

Super-8 Film for Large Screen Projection

Program I

Jocelyn Deschenes **Thanksgiving Day** (1982) color/sound/4 min.

Lawrence Brose **Watermark** (1982) black & white/silent/6 min.

Barbara Lattanzi **In the Bucket** (1982) color/sound/5 min.

Peter Babula **Reals** (1983) color/silent/25 min.

Don Brennan **Jail Bate** (1983) color/sound/7 min.

Eric Jensen **The Darkening Close** (1983) color/silent/9 min.

Jon R Hand **Composition** (1983) color/silent/5 min.

Michael Hamilton **Coast to Coast** (1983) color/sound/7 min.

Pick up any Super-8 literature, even in the more *serious* journals, and chances are that one will find armor-plated justifications for the existence and use of the small format gauge. Even specialists like Varela still expend great energy defending the validity of Super-8. It is time to end this bloated rhetoric. It is time to stop writing pathetic defenses. Those who have always felt embarrassed by the "deficiency" of the format have gone over to the video camp. For the remaining film poets, what is really crucial at present is the continuance of our work, our vision, our films.

—Jon R Hand

MACROZOOM: Super-8 Film for Large Screen Projection, a two-part program of films in Super-8, features work by ten Western New York filmmakers. Curated by filmmaker Jon R Hand, this program is presented in conjunction with an ongoing series of programs organized by Hand and presented previously at the State University of New York at Buffalo.

November 18 (Friday)

8:00 PM

207 Delaware Avenue

MACROZOOM:

Super-8 Film for Large Screen Projection

Program II

Stephen Gallagher **"What The Frog's Eye Tells the Frog's Brain (To Be Compared With Your Own Experience)"** (1983) color/sound/5 min.

Emel Ebcioğlu **Self Portrait** (1983) black & white/silent/5 min.

Peter Babula **Trance I** (1982) color/silent/2 min.

Eric Jensen **One Man Race** (1982) color/silent/5 min.

Lawrence Brose **A Peering** (1983) color and black & white/sound/6 min.

Jon R Hand **Ultramarine** (1983) color/sound/11 min.

Michael Hamilton **Multiple Visions** (1983) color/sound/7 min.

Don Brennan **Peppermint Road** (1982) color/sound/5 min.

Peter Babula was born in Buffalo in 1961. He studied piano for 8 years, and since 1980 has been making films at the Center for Media Study. Peter has spent the last year attempting to perfect the glorified home movie while working as a film inspector/repairperson and a toy salesperson.

Donald Brennan started making films following interests in painting, sculpture, poetry and fiction. He is currently completing graduate work in film at the Center for Media Study.

Buffalo native Lawrence Brose is a piano rebuilder. He began making films in 1980 and is currently interested in exploring the nature of male relationships.

Jocelyn Deschenes is from St. Leon, in the Lake St. John region, Quebec. Last year he took a leave of absence from his art history studies at the University of Montreal to take film courses at the Center for Media Study.

Turkish-born Emel Ebcioğlu worked for six years as a producer-director for the Educational Department of Public Broadcasting in Ankara, Turkey. She has been a student in several of Jon Hand's production and film history courses at the Center for Media Study, and presently her major film interest is in capturing the varying and undulating feelings of everyday life.

Stephen Gallagher was born in Bronx, New York on June 20, 1959. He is currently pursuing a M.A.H. degree in Media Studies/linguistics and teaches the Beginning Film-making course at the Center for Media Study, SUNYAB. Steve also creates performance pieces as well as film, and is currently the performance programmer at HALLWALLS Gallery in Buffalo.

Born and raised in Boston, Michael Hamilton began making films after 25 years working as an architect. He is currently engaged in an intensive one year foray into film-making, travel, study of art history and music, and visits to the San Francisco/Berkeley area and Seattle (with Bruce Baillie).

Jon R Hand studied filmmaking at New York University and the School of Visual Arts, has an art history degree from SUNY/ALBANY, and is currently teaching at the Center for Media Study SUNYAB. Predominantly involved in the making of

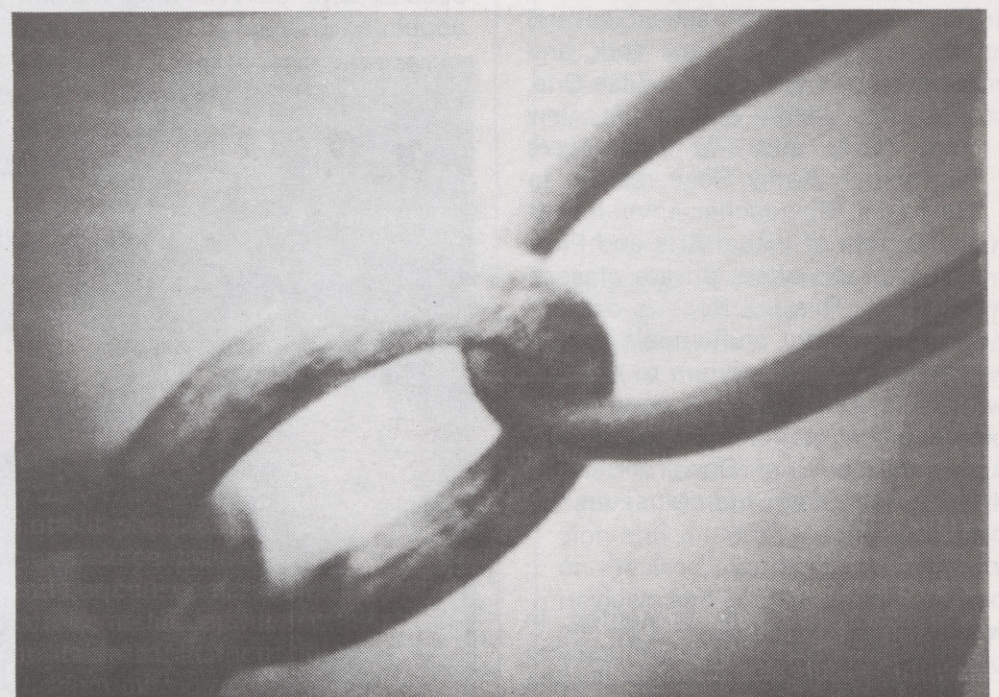
short personal films (30 since 1970).

Hand has also worked as a cinematographer and editor for non-profit television commercials, shorts and documentaries. At present he is completing 2 projects: the first volume of a structural analysis of Eisenstein's films; and a 2-hour cine-poem about the life, work and myth of rock giant Elvis Presley.

Eric M. Jensen started work in still photography the year Lee Harvey Oswald made a name for himself. Born in Wellsville, New York, he has been making films for 2 years.

Barbara Lattanzi earned her BFA in film and painting at the Art Institute of Chicago and an MA at the Center for Media Study (SUNY at Buffalo). She has made 12 films since 1974, which have been screened at film showcases and galleries nationally (Anthology Film Archives, the Collective for Living Cinema, Pacific Film Archive, Canyon Cinema, Pittsburgh Filmmakers). Since 1980 she has maintained an active association with Media Study/Buffalo and HALLWALLS Gallery ranging from teaching film workshops to assistance on film and video productions and multi-media performance events.

This is the second part of a film program which has been organized by Jon R Hand.



from Don Brennan's *Jail Bate* (1983).

Three Decades in Another Country:

The European View of the American Cinema

Saturday Evenings at 8:00 PM
The Historical Society
25 Nottingham Court

For the past thirty years or so, European critics have been in the forefront of analyzing, critiquing, and, at times, valorizing that which for many American writers and reviewers had generally been viewed as the amorphous product of Hollywood's industrial system. The first major stage process came in the mid- to late-fifties with the French journal *Cahier du cinema*'s celebrated "politique des auteurs," a critical "policy" that promoted a serious approach to the American cinema as a cinema of "authors." According to British critic Peter Wollen, the auteur approach "sprang from the conviction that the American cinema was worth studying in depth, that masterpieces were made not only by a small upper crust of directors, the cultured gilt on the commercial gingerbread, but by a whole range of authors, whose work had previously been dismissed and consigned to oblivion."

By the mid-sixties, the auteur approach had found international support in a broad range of film magazines and journals. The initial period of manifestoes

and discoveries was now succeeded by a period of consolidation, of systematic study, and the release of the first major books written from an auteurist perspective. By the late sixties, however, there was a new climate within the critical community. A more politicized form of film analysis was emerging which attempted to situate cinema within ideological and/or social contexts. Nevertheless, many of the same directors whose works were validated during the previous decade of pure auteurist analyses were still invoked within the more theoretically complex critical writings of the seventies.

This series aims to recapture the strongly partisan, richly inventive character of discovery which succeeding waves of European critics (from the French auteurists to the British cine-structuralists) have brought to their pursuit of a cinema of art within the domain of American film.

Admission: \$2.00; \$1.50 for seniors and students; 50¢ for children



James Mason in Nick Ray's *Bigger Than Life*.

October 1 (Saturday)
8:00 PM
The Historical Society

BIGGER THAN LIFE (1956)

Directed by Nicholas Ray. With James Mason, Barbara Rush, Walter Matthau and Jerry Mather. Cinema-Scope. Color. 95 minutes.

The enormous critical attention focused by the European auteurists on the work of Nicholas Ray prompted American critic Andrew Sarris to assert that "Nicholas Ray is not the greatest director who ever lived; nor is he a Hollywood hack. The Truth lies somewhere in between." But for that group of writers who held to some version of the former claim, the director of *They Live by Night*, *The Lusty Men*, *Johnny Guitar* and *Rebel Without a Cause* was a pantheon figure who left his personal mark on even the most commercial project. A case in point is *Bigger Than Life*, the film of Ray's that Godard included on his list of the Ten Best American Sound Films. An adaptation of a rather odd tale of medical detection, *Bigger Than Life* offers a powerful portrayal of the private anguish and social rupture caused by suppressed needs and desires.

October 8 (Saturday)
8:00 PM
The Historical Society

A GIRL IN EVERY PORT (1928)

Directed by Howard Hawks. With Victor McLaglen, Robert Armstrong and Louise Brooks. Silent with music track. Black & White. 62 minutes.

Perhaps no American movie director benefitted so well from the emergence of the auteurist approach than Howard Hawks, a filmmaker so adept at working within the studio system and across the entire range of film genres that he seemed the epitome of the anonymous hack for conventional criticism. For the young French and British writers, however, Hawks became a kind of test case in the power of their critical skills to "uncover behind the superficial contrasts of subject and treatment a hard core of basic and often recondite motifs" (Geoffrey Nowell-Smith) and in so doing to locate an artistic vision where before only commerce and entertainment were thought to be.

A Girl in Every Port was Hawks' fifth feature and the film of his that initially won him European recogni-



Marilyn Monroe and Jane Russell in Hawks' *Gentlemen Prefer Blondes*.

tion through its critically successful exposure in France. The film presents an early view of Hawks' thematic interest in strongly-bonded male groups that emerged fullblown in such later works as *Only Angels Have Wings*, *Air Force*, *Red River* and *Hatari!*.

GENTLEMEN PREFER BLONDES (1953)

Directed by Howard Hawks. With Jane Russell, Marilyn Monroe and Charles Coburn. Color. 91 minutes.

One of the central critical insights into the diverse films of Howard Hawks was an acknowledgement of the director's ability to channel his film projects into two basic forms. According to British critic Peter Wollen, these forms were "the

adventure drama" and "the crazy comedy," and take together they expressed "inverse views of the world, the positive and negative poles of the Hawksian vision." *Gentlemen Prefer Blondes* is a primary example of the latter, an excessive film in which women assume a central role reducing men to helpless beings. As Mark Shivas writing in the British magazine, *Movie*, noted in his review of the film, "From the moment Jane Russell and Marilyn Monroe step out against a purple background in glittering red sequins to throw down a pair of challenging ermines, they are in control ... Before these two disarming creatures, all men past puberty sink to their metaphorical knees, holding themselves up for ridicule, prostrating themselves for humiliation."



The flyers (Robert Stack, Jack Carson, Chris Olsen, Dorothy Malone) and the reporter (Rock Hudson) in Sirk's *The Tarnished Angels*.

October 15 (Saturday)

8:00 PM

The Historical Society

THE BAREFOOT CONTESSA (1954)

Directed by Joseph L. Mankiewicz. With Humphrey Bogart, Ava Gardner, Edmund O'Brien and Rossano Brazzi. Color. 128 minutes.

Joseph L. Mankiewicz may have seemed an unlikely figure to be embraced by the young auteur critics. The brother of screenwriter Herman Mankiewicz, he had been himself a successful screenwriter and producer at MGM and a feature director for 20th Century Fox. He was held in some esteem by the critical establishment and received two Academy Awards for his scripts (*A Letter to Three Wives* and *All About Eve*) and a third Oscar for direction on *All About Eve*. Yet the young critics for *Cahiers du cinema* responded very strongly to his work. One of Godard's first articles was a profile of Mankiewicz in which he hailed the filmmaker as "one of the most brilliant of American directors." Truffaut as well took an early stance in favor of Mankiewicz, labeling him "Stendhalian" and praising *The Barefoot Contessa* for its "total sincerity, novelty, daring, and fascination."

The Barefoot Contessa was Mankiewicz's first film for his own production company, Figaro Incorporated, and it is in many ways an anti-Hollywood work. Told through a series of flashbacks, the story (also by Mankiewicz) chronicles the discovery of a cabaret dancer (Gardner) by a Hollywood producer and her slightly seamy rise and fall. In so doing, the film offers a rather vicious portrayal of the studio system and of the sterile and frivolous lives of the rich. At the same time, *The Barefoot Contessa* manages, according to Truffaut, "to

paint one of the most beautiful portraits of woman ever filmed, in the person of Ava Gardner, Hollywood's most exquisitely beautiful actress."

October 22 (Saturday)

8:00 PM

The Historical Society

THE BELLBOY (1960)

Directed by Jerry Lewis. With Jerry Lewis, Alex Gerry, Bob Clayton and Milton Berle. Black and White. 72 minutes.

The popular view of the European interest in American cinema usually centers on the fascination which the work of Jerry Lewis has held for French critics. After all, Godard did call him "the only American director who has made progressive films" and went so far as to claim that Lewis was "much better than Chaplin and Keaton." And in 1967, the leading French film journal, *Cahiers du cinema*, devoted an entire issue to Lewis, a distinction previously given only to the likes of Renoir, Welles and Mizoguchi. Lewis' popularity with the French was so strong that when, in the late sixties, film criticism became highly politicized, his work was still singled out for attention. In this post-auteurist context, a film like Lewis' *The Bellboy* was now placed along side Bergman's *Persona* in a category of films that worked "against the grain" of standard filmic conventions. *The Bellboy* did in fact break new ground in film by returning to an older form of film comedy. Throughout virtually the entire film, Lewis in the title role performs in pantomimed silence.

THE GIRL CAN'T HELP IT (1956)

Directed by Frank Tashlin. With Jayne Mansfield, Tom Ewell, Edmund O'Brien and Little Richard. CinemaScope. Color. 99 minutes.

The comedies that Frank Tashlin directed in the fifties, both those with Jerry Lewis and Dean Martin (*Artist and Models* and *Hollywood or Bust*) and those without (*The Lieutenant Wore Skirts*, *The Girl Can't Help It*, *Will Success Spoil Rock Hunter*), enjoyed enormous popularity with European critics. As Truffaut wrote in his 1957 review of *The Girl Can't Help It*, "Frank Tashlin fascinates us." Godard, in his review, compared Tashlin favorably against Lubitsch and Cukor and advised his readers that "when you talk about a comedy, don't say 'It's Chaplinesque'; say, loud and clear, 'It's Tashlinesque.'" (Godard also noted that "To have turned Dean Martin into a comedian is feat enough to rate his director a place at the very top.") British critic Ian Cameron in his "Frank Tashlin & the New World" seemed to sum up Tashlin's critical appeal: "Alone among living directors, he founds his comedy on specifically modern, often commonplace subjects... The merriment Tashlin derives from sex, missiles, teenagers, espionage, brassieres, corruption and all the lesser problems of our time, reveals a zestful enjoyment of living." In *The Girl Can't Help It*, Tashlin takes on a number of these subjects and fashions his parodic vision of the early rock 'n' roll era out of 347 gags (according to Tashlin's count), a flimsy storyline, and seven or eight musical numbers.

October 29 (Saturday)

8:00 PM

The Historical Society

THE TARNISHED ANGELS (1957)

Directed by Douglas Sirk. With Rock Hudson, Dorothy Malone and Robert Stack. CinemaScope. Black and White. 91 minutes.

Douglas Sirk, a European director successfully transplanted to Hollywood in the forties and fifties, worked principally in the melodrama ("women's pictures" or "weepies"), a genre that rarely received much critical attention. Consequently, Sirk was given little recognition by conventional critics, and was even missed by the vanguard of European auteurs. In 1966 a French critic could justifiably claim that "Douglas Sirk is the most neglected director in the whole of American cinema." It was not until the early seventies, when critical attention began to focus on matters of ideology and form and upon the issue of women's depictions in mainstream cinema that there was any substantial critical work performed on Sirk. The British film journal *Screen* devoted a special issue to Sirk, and in 1972 the Edinburgh Film Festival mounted a Retrospective of his films. Since then many European (and American) critics have given attention to Sirk's body of work. Much of this attention has been focused on *The Tarnished Angels*, which according to French critic Jean-Loup Bourget was one of Sirk's "most 'personal,' most free, and most subjective" films. An adaptation of William Faulkner's novel *Pylon*, it is a film which German filmmaker Rainer Werner Fassbinder (in an article acknowledging his debts to Sirk) compared most favorably to *La Strada*. As Fassbinder put it, "I have rarely felt fear and loneliness so much as in this film."

November 5 (Saturday)
8:00 PM
The Historical Society

DAISY KENYON (1947)

Directed by Otto Preminger. With Joan Crawford, Dana Andrews, Henry Fonda and Ruth Warrick. Black and White. 99 minutes.

While film director Otto Preminger has carefully cultivated a rather bravura public image of himself, his penchant for scandal may be, as Truffaut has suggested, simply a ploy to "safeguard his purity." According to Truffaut's account, "Preminger is not a very commercial filmmaker, probably because he devotes himself to a search for a bit of truth that is particularly well hidden, almost imperceptible, the truth that is hidden in looks, gestures, attitudes." This style, which some critics have termed "cool" or "detached," poses real problems, for as British critic Robin Wood notes, what is essential in Preminger's art is a "gesture, a movement, an intonation which words cannot convey." *Daisy Kenyon* offers a good case in point. Paul Mayersberg writing in *Movie* praised its "Shakespearean fluidity" and hailed the film as "arguably the masterpiece" of Preminger's first period (1944-52). While Mayersberg described the narrative and commented on a number of themes developed by Preminger in other works of the period, the essence of *Daisy Kenyon* was to be found in a series of "'moments' suspended in time and space; moments of realization, of incomprehension, of love and of hatred."

November 12 (Saturday)
8:00 PM
The Historical Society

THE PAJAMA GAME (1957)

Directed by Stanley Donen and George Abbott. With Doris Day, John Raitt and Carol Haney. Color. 101 minutes.

Stanley Donen had gained an international reputation for his collaborative efforts with Gene Kelly (*On the Town*, *Singin' in the Rain* and *It's Always Fair Weather*), but for Godard, it was *The Pajama Game* that confirmed Donen's status as "the master (minor or major) of the musical." Writing in the summer of 1958 in *Cahiers du cinema*, Godard hailed *The Pajama Game* as "the first left-wing operetta" and praised the manner in which Donen pushed Broadway conventions "to their utmost limits, which results in a rather eccentric and totally unrestrained work." In this singularly rave review, Godard went on to acknowledge the contributions of virtually everyone on the project from cinematographer Harry Stradling (for coaxing "a maximum of bright and graceful effects from the austere Warner-color") to choreographer Bob Fosse (for his "free-for-all of pirouettes and leaps").

November 19 (Saturday)
8:00 PM
The Historical Society

THE PROWLER (1951)

Directed by Joseph Losey. With Van Heflin, Evelyn Keyes and John Maxwell. Black and White. 90 minutes.

Joseph Losey has had an immensely varied career as a filmmaker. He began by making documentaries for the Rockefeller Foundation in the late thirties and for the government in the early forties. By the late forties, Losey had arrived in Hollywood and was directing low-budget "problems pictures" (*The Boy with Green Hair*, *The Lawless*, *The Prowler*, *M*). He had scarcely completed his fifth feature (*The Big Night*) when the HUAC probe of Hollywood resulted in Losey's blacklisting and his subsequent exile in Europe. During the mid-fifties, he made a series of low-budget films in Italy and Great Britain. Losey eventually settled in Great Britain, and after a stint of documentary projects and television commercials, he embarked on a successful period of feature film production (*The Criminal*, *The Damned*, *Eve*, *The Servant*).

The diversity of Losey's productions has resulted in a varied array of critical support for his work. As Tom Milne, associate editor of the British journal *Sight and Sound*, has aphoristically stated this, "To each his own Losey." *The Prowler* comes from the early period which Milne notes for its "directness and simplicity."

PICKUP ON SOUTH STREET (1953)

Directed by Samuel Fuller. With Richard Widmark, Jean Peters and Thelma Ritter. Black and White. 80 minutes.

Samuel Fuller was one of the principal "auteurs" discovered toiling away in the lower depths of Hollywood. At home in various action film genres (westerns like *I Shot Jesse James* and *Forty Guns*, war films such as *The Steel Helmet* and Merrill's *Marauders*, and even a gangster film like *Underworld U.S.A.*), Fuller was embraced by the critics at *Cahiers du cinema* in the fifties and began making appearances in some of their films in the sixties (Godard's *Pierrot le fou* and Luc Moullet's *Brigitte et Brigitte*). His appeal to the French and slightly later to the British auteurs is summed up in Truffaut's personal observation, "Samuel Fuller is not a beginner, he is a primitive; his mind is not rudimentary, it is rude; his films are not simplistic, they are simple, and it is this simplicity that I admire most."

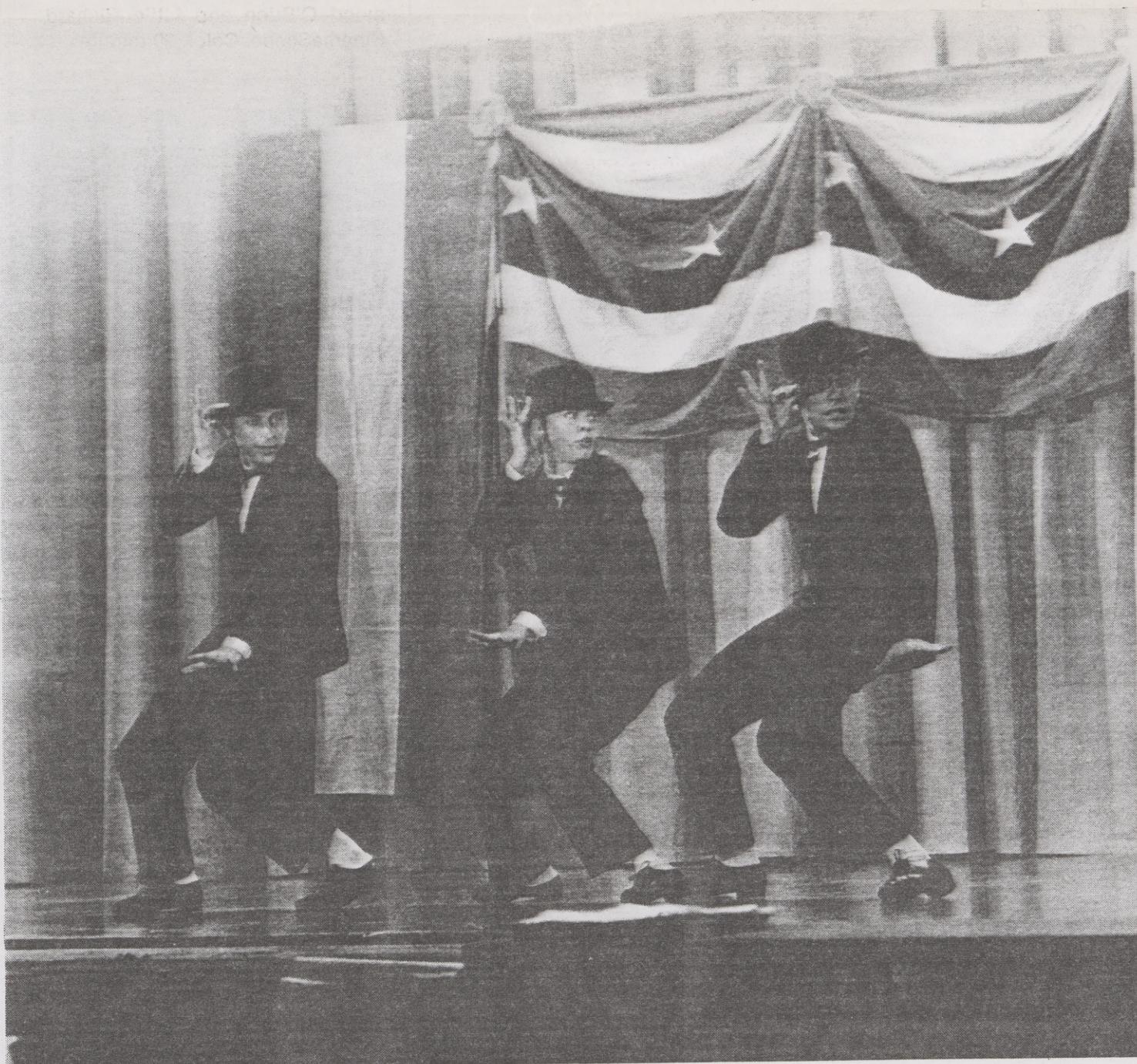
November 26 (Saturday)
8:00 PM

The Historical Society

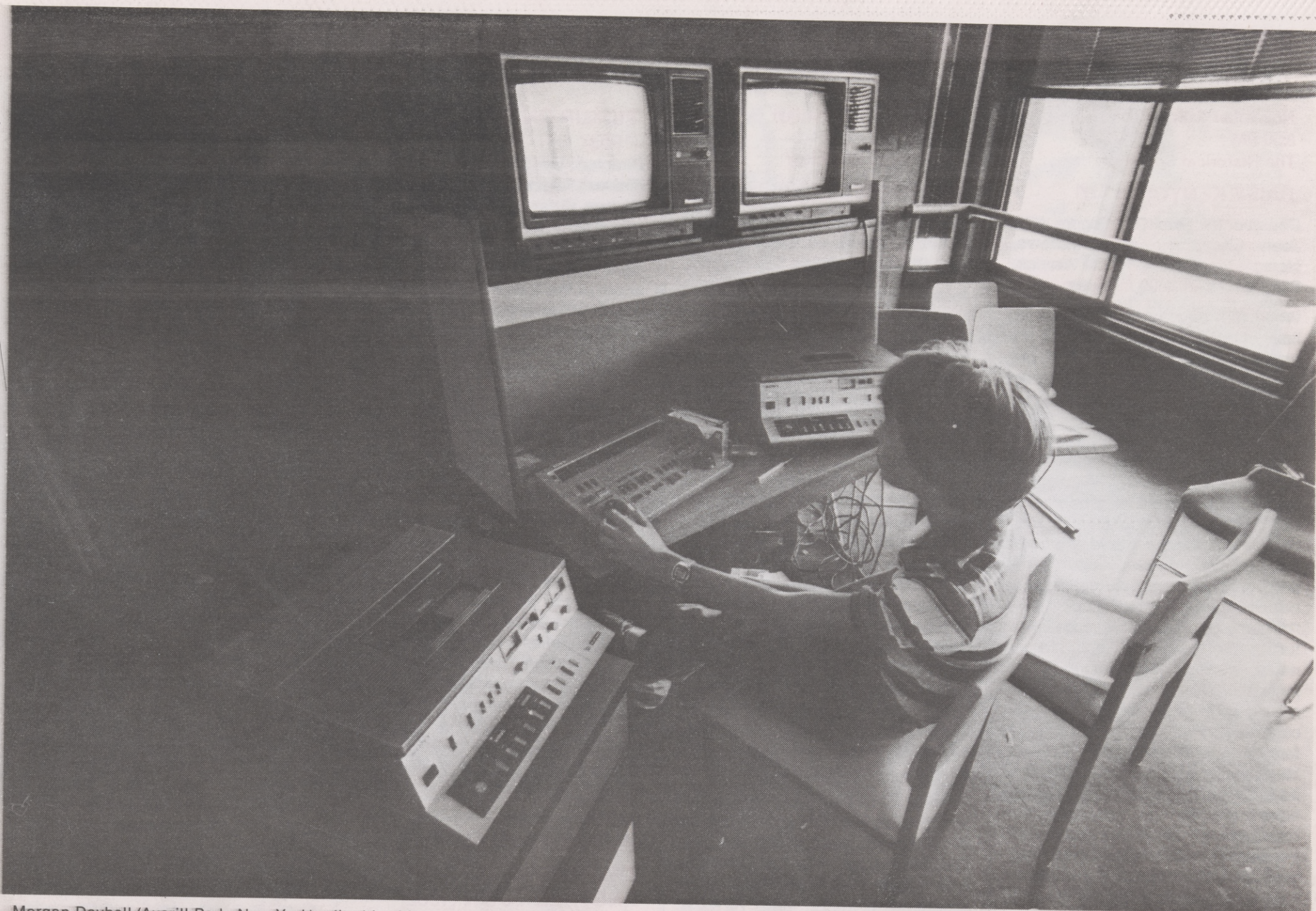
TWO WEEKS IN ANOTHER TOWN (1962)

Directed by Vincente Minnelli. With Kirk Douglas, Cyd Charisse and Edward G. Robinson. CinemaScope. Color. 107 minutes.

While he is known mainly as a maker of movie musicals (*Meet Me in St. Louis*, *The Pirate*, *An American in Paris*, *The Band Wagon*), Vincente Minnelli devoted as much of his filmmaking career to the melodrama as he did to the musical. His impressive work in this genre dates back to his earliest days at MGM (with *The Clock* in 1944) and continued throughout the fifties (*The Bad and the Beautiful*, *The Cobweb*, *Some Came Running*) and early sixties (*Home from the Hill*, *The Four Horsemen of the Apocalypse*, *Two Weeks in Another Town*). While most critical appraisals of Minnelli have hailed his musicals and bemoaned his incursions into non-musical subjects as "mere melodramas," Minnelli's melodramas were finally validated in the early seventies by a group of British film critics writing for the journals *Screen* and *Monogram*. Published in the latter, Thomas Elsaesser's "Tales of Sound and Fury" effectively opened up the entire genre of "Hollywood family melodrama" and particularly the films of Sirk and Minnelli for serious critical attention. What Elsaesser valued in Minnelli's work was the manner in which the director internalized the "commercial necessity of compression" into the formal and thematic contours of his films, producing in *Two Weeks in Another Town*, for example, "hysteria bubbling all the time just below the surface."



Bob Fosse's "Steam Heat" number from Donen's *The Pajama Game*.



Morgan Daybell (Averill Park, New York) edits his videotape at the School of Media Arts, a division of the New York State Education Department's Summer School of the Arts, conducted by Media Study/Bufalo at the State University of New York at Bufalo

Photo by Francis Specker

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